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And Members of His Bridgeport Class

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KERAMIC STUDIO

I

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Editor—MRS. ADELAIDE ALSOP-ROBINEAU.
Publishers—SAMUEL EDOUARD ROBINEAU, GEORGE H. CLARK.

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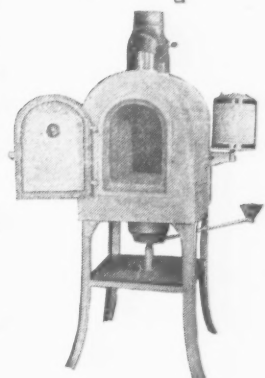
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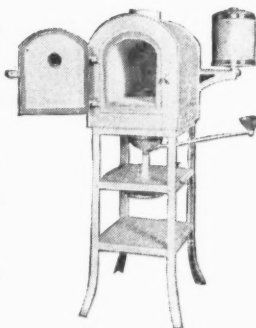
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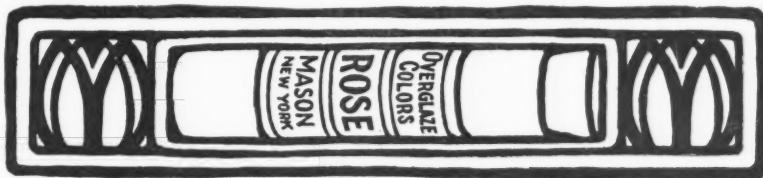
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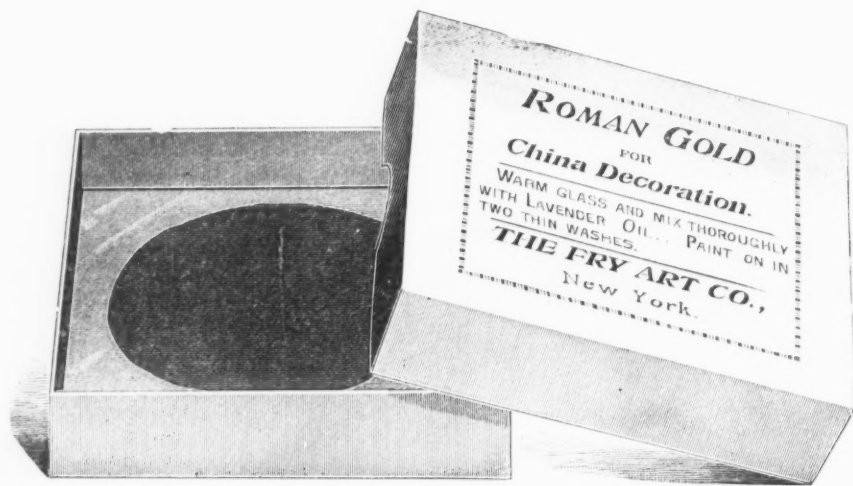
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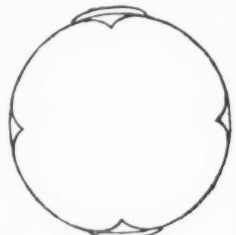
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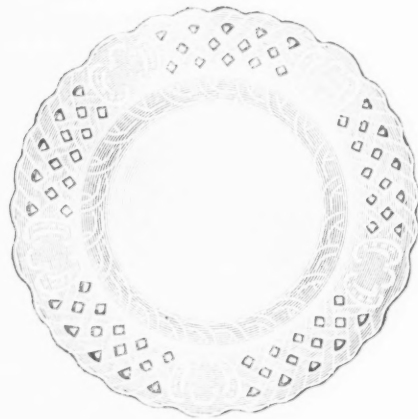
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KERAMIC STUDIO

Vol. IX, No. 1

SYRACUSE, NEW YORK

May, 1907

207584



THE present issue marks the eighth anniversary of KERAMIC STUDIO. Eight years of endeavor to elevate the character of china decoration throughout the United States; eight years of struggle against pride and prejudice; eight years of gradual approach to the desired result. And if at times we have not always been able to stick rigidly to our colors, it has not been

from backsliding, nor from lack of realization of the true and the best, but from a fear of retarding our progress and that of ceramic decoration by a forcing of strong meat upon babes, with a consequently severe attack of indigestion. Complaints there have been, here and there, of too much favoritism of the conventional as opposed to the naturalistic with various more or less clever criticisms of occasional designs. However, it has been but too evident that the severest criticism came from the most ignorant, caustic remarks and very bad spelling and grammar usually going hand in hand. The more intelligent realize that it is "only once in a blue moon" that a really perfect design is evolved, the rest we must take for the good that is in them and if in reproducing these designs on porcelain we can improve upon them and eliminate the poorer parts, well and good. The desired result has been obtained, the decorator's mind has been stimulated to a little thought. Who knows where that may lead?

When first the KERAMIC STUDIO entered the field, the question would come "What shape shall I buy for such and such a use, what color shall I use to decorate it, what design? How shall I put it on?" And if a design were not given the exact size and fitted to the exact shape desired and the wished for color scheme not suggested, the enquirer was helpless. Now we rarely have such enquiries, there is hardly a decorator but is able to decide these points for herself and not only enlarge or make smaller a design to suit the shape selected, but even to take a design drawn for plate and fit it to a pitcher, or to adapt a vase design to a bowl, and what is more to the purpose, not a few have found, by thus being forced to think out these points, that they have in themselves a latent ability to design. A few carping critics have thought it wise to ridicule many designs appearing from time to time in KERAMIC STUDIO, under the general characterization of "childish" "Noah's Ark" "Amateurish." We are sure that some day the lesson will sink deep into their soul and they will realize that the publishing of those same simple attempts at design has produced a threefold benefit; first, to the designer who is stimulated to follow up the road he has entered; second, to the decorator whose mind is aroused to the thought "I can do as well as that" and to the attempt to realize the thought; and, "thirdly and lastly," as the old sermonists had it, and "bestly" we would add, whether stimulated to design or not, the several thousands of ceramic decorators who turn over the pages of KERAMIC STUDIO, consciously or unconsciously imbibe the underlying truths in these designs. And so the standard of taste is raised;

the average work is better, the workers and their public are better satisfied with each other and the good work goes on.

The present issue of the work of Marshal Fry and members of his Bridgeport class well illustrates the point we have made. It may be that this class has an average intelligence higher than ordinary, but we doubt not that many such classes could be formed all over the United States which, starting under the right direction, on the common ground of a desire to know and do the best in them, could in a comparatively short time develop astonishing individuality and taste with accompanying ability to express their aroused ideas and latent talent.

The American mind is appreciative and quick to grasp an idea when properly presented, and once started on the path of search does not need Diogene's lantern to cast light upon the truth, but develops quickly a selective quality, casts aside the unnecessary and untrue and in time will evolve a pure and American school of design and decoration.

* *

STUDIO NOTES

Owing to the delay in Mr. Fry's return from Europe, his New York studio will remain closed. Upon Mr. Fry's arrival he will go directly to Southampton, Long Island, for the summer. He will instruct a class at Southampton during six weeks, July 2nd to August 13th. His plans for the autumn and winter, not having been formulated, will be made known later.

Mr. F. B. Aulich sailed for Europe on the 11th of April for rest and recreation. Will return in July for the summer classes.

o o o

Mr. C. F. Hamann, instructor at Pratt Institute, Brooklyn, and Miss Emily F. Peacock will have a special five weeks course in the making of jewelry and carving in shell and horn at Miss Peacock's studio, 232 E. 27th St. New York City, commencing July 1st, providing that a sufficient number of applications are sent in before June 15th. Classes will be held five mornings of each week from 8:30 till 12:30. Terms on application.

* *

EXHIBITION NOTES

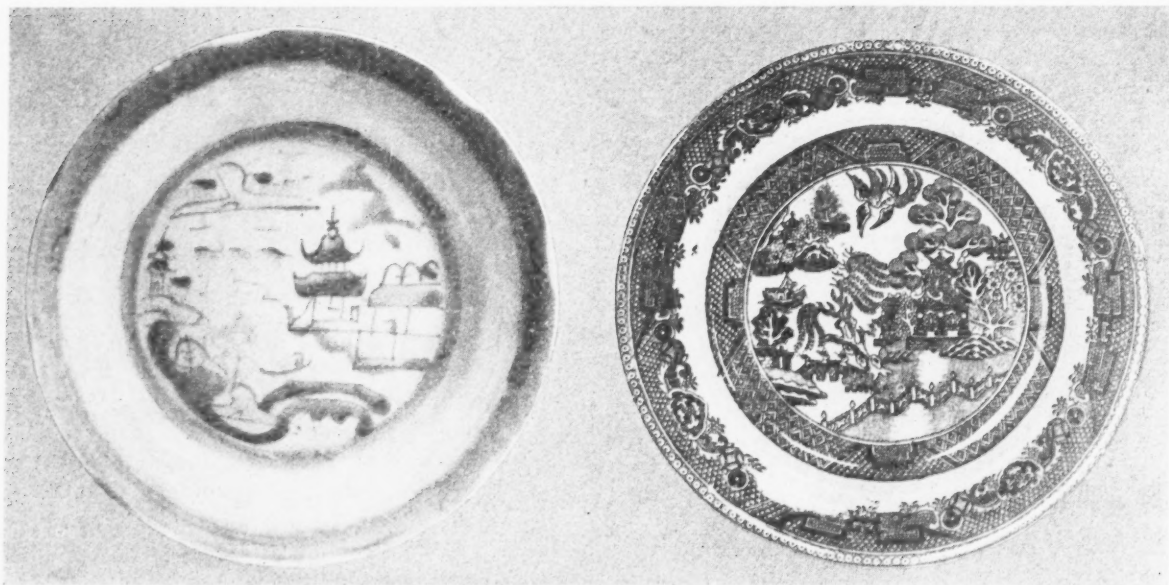
The Exhibition of the New York Society of Ceramic Arts was opened at the galleries of the National Arts Club, Gramercy Park, New York, Thursday evening, April 4th. A detailed and illustrated account will be given in the June issue of KERAMIC STUDIO.

* *

CLASS ROOM COMPETITION—CLOSES MAY 1, 1907

The next subject for the Class Room will be "Flower Painting," under which heading will be included the subdivisions: Roses, white, pink, and crimson; Violets; Daffodils; Nasturtiums; Geraniums; Pansies; Forget-me-nots. Other flowers, white, pink, crimson, violet, purple, blue, yellow, orange and red. Miniature flowers. See particulars on editorial page of April issue.

Extra prize, \$10.00; First prize, \$5.00; Second prize, \$4.00; Third prize, \$3.00; Fourth prize, \$2.00; Fifth prize, \$1.00; Extracts only, 50 cents



CANTON AND WILLOW PLATES

THE comparison between the standards of to-day and those which prevailed in our ceramic world even five years ago, is gratifying to those interested in the growth and evolution of ceramic art in this country. Heretofore china decoration was usually undertaken with little or no previous training in art, and being thus without a foundation which would develop creative and original work, most ceramics were dependent upon copying and imitating the work of the well known teachers. We knew nothing of the principles which govern all art, and a great gulf separated us from other craftsmen and the influence and inspiration which we might have derived from them. We were satisfied to continue thus year after year, and that which should have been a recognized handicraft became merely a commercial enterprise. It is not surprising that we were completely ignored by the art world.

A few began to study design sincerely and to apply its principles to their ceramic work, in spite of a storm of disapproval. It required moral courage to stand by one's convictions during the first year or two, but everything

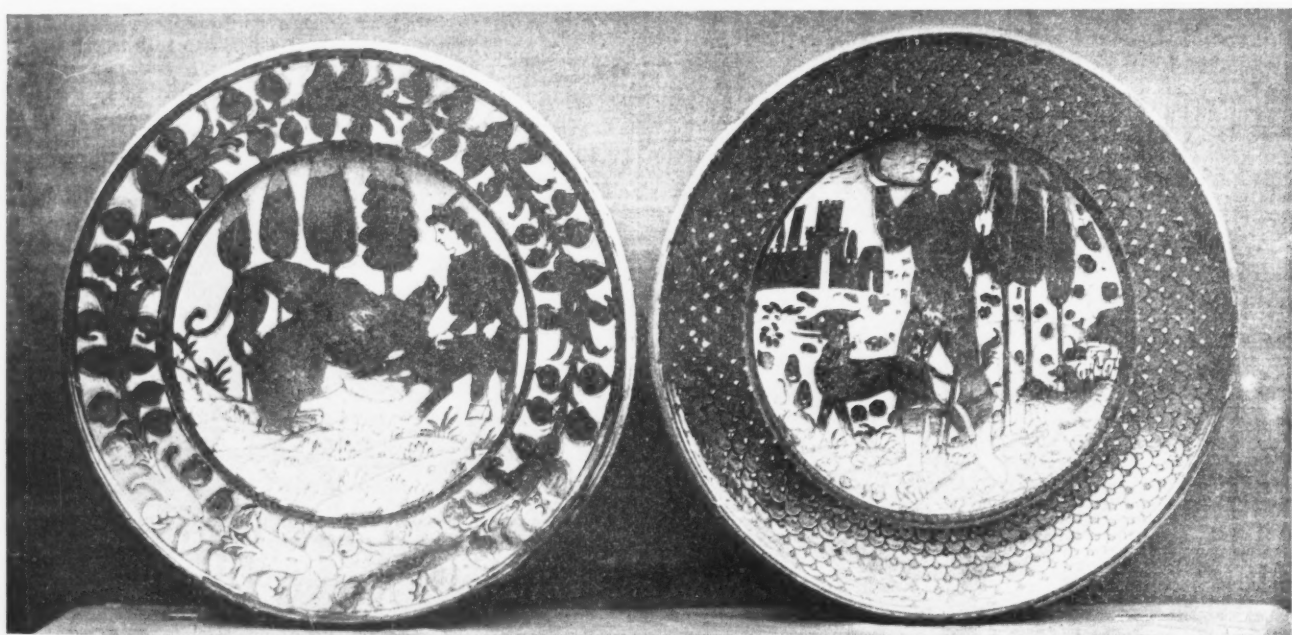
tended to favor the new movement. The revival of interest in "Arts and Crafts" has done much for us, and art journals have educated and encouraged, the KERAMIC STUDIO having always been one of the chief champions of progress.

At the present time only work which conforms to the principles of good craftsmanship is admitted at the exhibitions of Arts and Crafts Societies, or other exhibitions of standing. This fact has spoken volumes in behalf of better things.

The public really wants the best, but does not always know what is best, and it is our mission to help them to know; and we can only do this by serious study of the principles of true handicraft, and so develop our own appreciation and understanding, and thus be able to lead the way.

MARSHAL FRY.

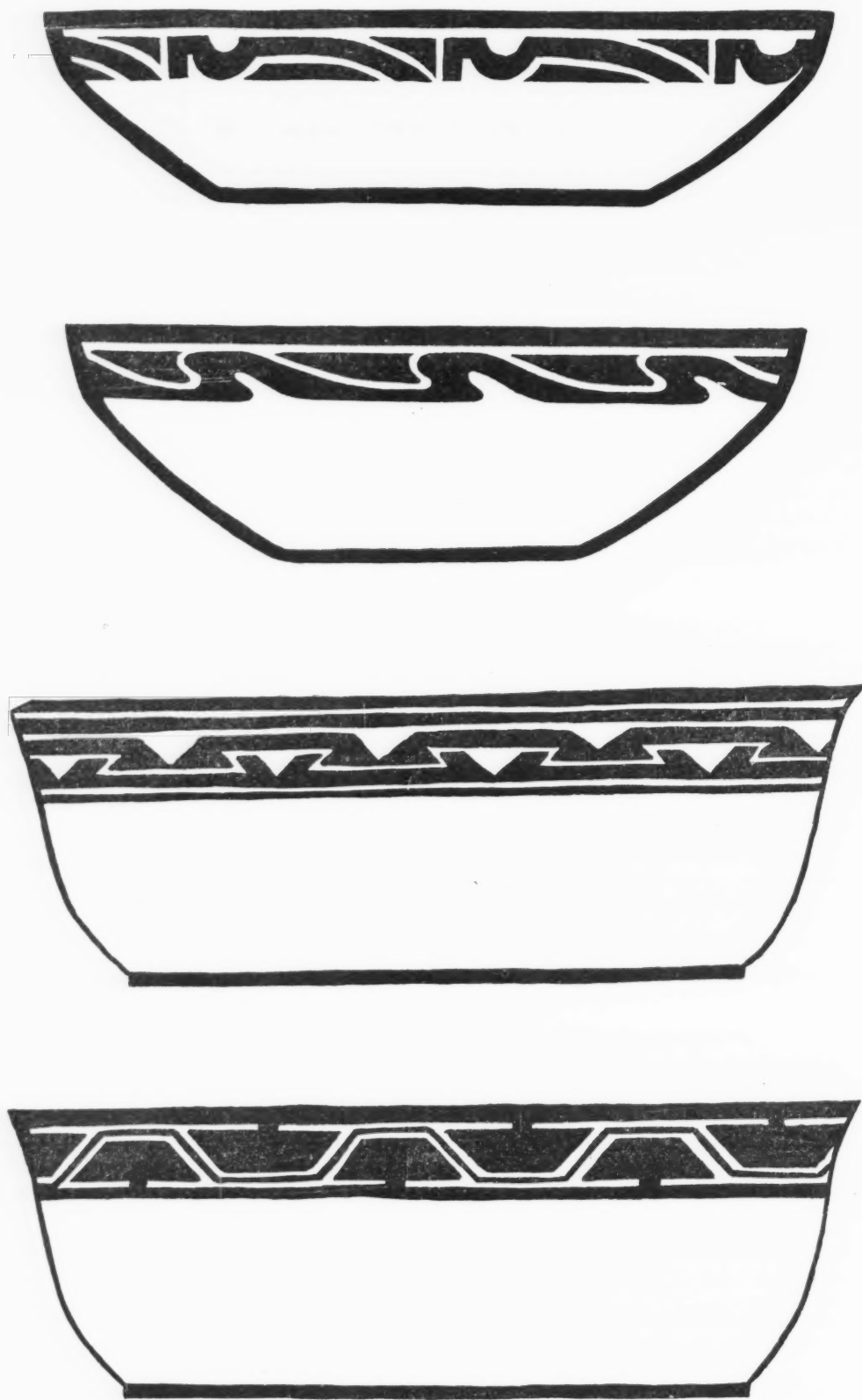
An article on "Picture Plates" by Mr. Fry was to accompany the illustrations on this page, but through a misunderstanding, it was not sent in time to be published in this number.



ITALIAN PICTURE PLATES



CHARCOAL STUDY—MARSHAL FRY, LONDON, 1907



Designs reading from top to bottom are, 1st and 2nd, Louise Hanford; 3d and 4th, Harriet Allis, Bridgeport Class.

TREATMENT FOR BOWLS

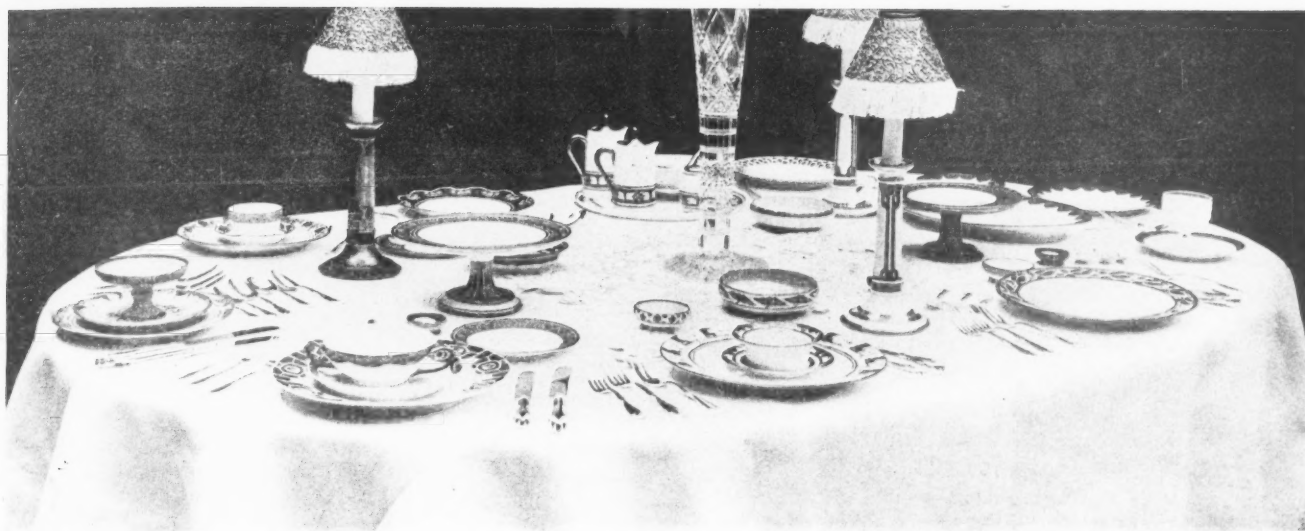
THE color schemes and notes found on another page, under heading "Treatment for Tableware," may be used in these bowl designs.

The shape of bowl to be decorated often determines whether the border shall be applied outside or inside. Often it is desirable to have pattern both within and without, in which case one should be subordinate to the other,

a very narrow or simple pattern, or else merely a plain band.

Ordinarily it is better to have inside of bowl lighter than the outside, either white or very delicately toned. For instance if the scheme were to be a grey one, the pattern outside could be grey on a light grey ground, while the narrow border inside could be in pale grey on white ground.

MARSHAL FRY



LUNCHEON SERVICE AS SHOWN AT THE EXHIBITION OF THE BRIDGEPORT ART LEAGUE

AS the success of design, color and treatment in table-ware can only be determined by the latter being seen in its environment of white linen and silver, the service produced by members of the Class was thus shown.

It being impracticable to have a number of tables, each set with the service of a single course, the plan was adopted of having each cover represent a different course. The pieces at the left end (intended for serving grape fruit) are first in order, broth bowl next, etc.

LUNCHEON SERVICE IN WHITE, GREEN AND GOLD

FIRST COURSE—FRUIT.

Service plate,	Miss Beach
Grape fruit, compotier and plate,	Mrs. Holzer

SECOND COURSE—BOUILLON.

Service plate,	Mrs. Libby
Broth bowl and plate,	Miss Allis
Bread and butter plate,	Mrs. Noble
Salt dip,	Mrs. Sailer

THIRD COURSE—FISH.

Service plate,	Mrs. Stoddard
Ramekin and plate,	Miss Beach
Individual almond dish designed by	Miss McCord
and executed by	Mrs. Sailer

FOURTH COURSE—MEAT.

Chop plate,	Miss Beach
Bread and butter plate,	Mrs. Toquet
Individual almond dish designed by	Mrs. Holzer
and executed by	Mrs. Sailer

FIFTH COURSE—SHERBET.

SIXTH COURSE—GAME.

Plate, game platter, bread and butter plate,	Miss Jackson
--	--------------

SEVENTH COURSE—SALAD.

Plate,	Mrs. Davis
Set for salad dressing,	Mrs. Doremus
Cheese plate,	Miss Hurd

EIGHTH COURSE—DESSERT.

Plate,	Mrs. Stoddard
Individual almond dish designed by	Miss McCord
and executed by	Mrs. Sailer

NINTH COURSE—COFFEE.

Plate,	design by	Mrs. Billings
	and executed by	Mrs. Nickerson
After dinner coffee cup and saucer,		Mrs. Davis

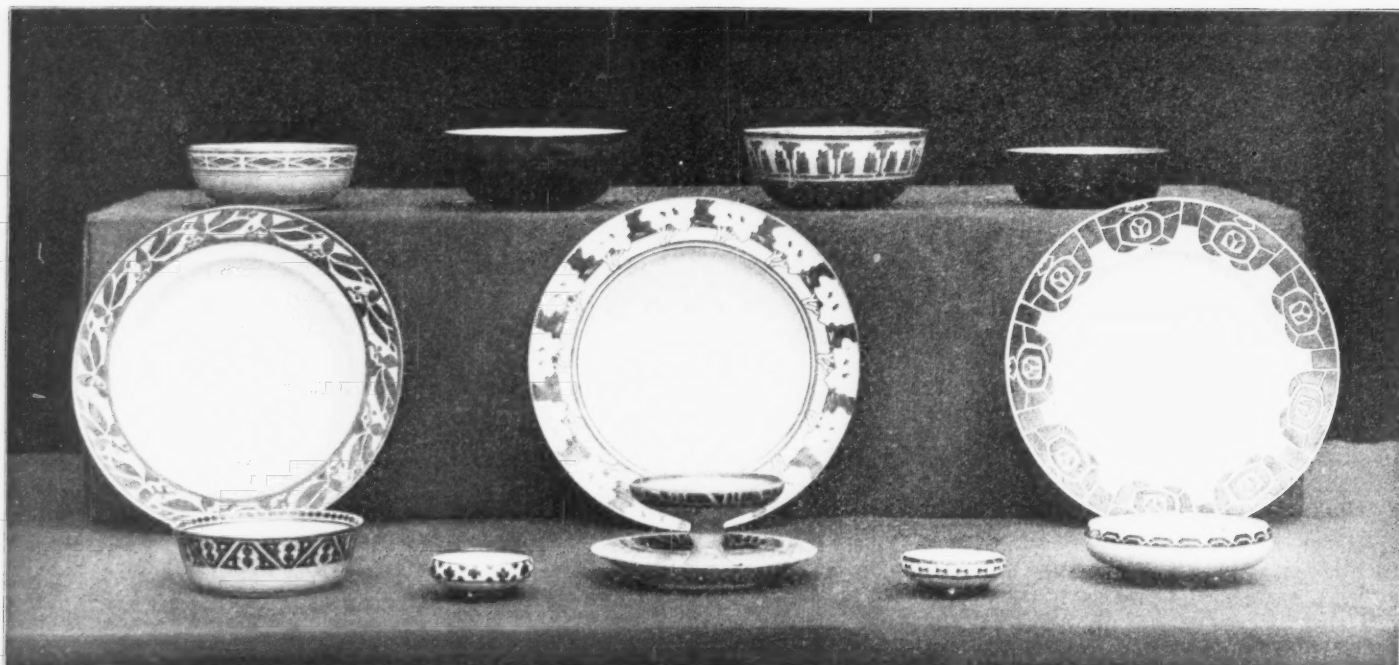
EXTRA INDIVIDUAL PIECES.

Compotier	designed by	Miss Hurd
	and executed by	Mrs. Sailer
Compotier	designed by	Mrs. Billings
	and executed by	Miss Dorus
1 pair candlesticks,	white and gold	Miss Hurd
1 candlestick,	green and gold,	Mrs. Billings
Bonbon dish,	gold and white,	Miss Allis
Bonbon dish,	green and white,	Mrs. Davis
Olive dish,	designed by	Mrs. W. B. Cogswell
	and executed by	Miss Beach



MR. Frank Brangwyn's recent illustrations in color for the *Rubáiyát* of Omar Kháyyám, recall the familiar lines:

"I think the Vessel, that with fugitive
Articulations answered, once did live,
And merry-make; and the cold Lip I kissed
How many kisses might it take—and give;
For in the Market-place, one Dusk of Day,
I watched the Potter thumping his wet Clay;
And with its all obliterated Tongue
It murmur'd—"Gently, Brother, gently, pray"!
Listen again. One evening at the Close
Of Ramazan, ere the better Moon arose,
In that old Potter's Shop I stood alone
With the Clay Population round in Rows.
And, strange to tell, among that Earthen Lot,
Some could articulate, while others not:
And suddenly one more impatient cried—
"Who is the Potter, pray, and who the Pot?"
Then said another—"Surely not in vain
My substance from the Common Earth was ta'en,
That He who subtly wrought me into shape
Should stamp me back to Common Earth again."
Another said—"Why, ne'er a peevish Boy
Would break the Bowl from which he drank in Joy;
Shall he that *made* the Vessel in pure Love
And Fancy, in an after Rage destroy?"



MISS ALLIS MISS BEACH MRS. DOREMUS MRS. HOLZER MRS. LIBBY MISS McCORD MRS. SAILER

PARTS OF THE LUNCHEON SERVICE

THE ART LEAGUE OF BRIDGEPORT, CONN.

Martha E. Beach.

MORE than three years ago the Art League of Bridgeport, Conn., became imbued with the determination to do all in its power to raise Ceramics to the level of the other crafts, to apply to china only designs that had been carefully thought out according to the principles underlying all art. In order to be well guided in the right direction, a class was formed in connection with the League, under the instruction of Marshal Fry of New York, who seeing the possibilities of interesting work with serious students entered heartily into the task of training mind and hand to create instead of to imitate. The old ways were abandoned and the new Art-educational System, constructed by Prof. Fenollosa and adapted to practical use by Mr. Arthur Dow, was adhered to. Individuals and classes all over the country have taken up with enthusiasm the so-called "New Method," but the Bridgeport Art League is perhaps the only Club that has persistently worked towards the high standards of composition and craftsmanship that are now being maintained by the various exhibitions that have for their object the elevation of Art. That the League has progressed is proven by its having been well represented at an Exhibition of the National Arts Club in New York in the Spring of 1905, and also at the Arts and Crafts Exhibition of the National Society of Craftsmen held in December, 1906. In its own Spring Exhibition held each year the aim is more and more for quality rather than quantity, the committee believing that a small exhibit of comparative excellence is better than a larger one of ordinary character. One feature of the exhibition of 1906 was a luncheon table set with nine covers, each cover representing one course, and including all the necessary dishes. This was the work of fourteen members, working individually with no restriction other than the general color scheme, gold, green and white, and yet the effect was so pleasing in its simplicity, restraint and quiet elegance that much admiration was elicited from the visitors. Another feature that attracted much attention was the printing of textiles from wood-blocks, the

same principles applying to the designs as in the ceramic work. These units of motifs were printed on linen, silk and even crepe de chine for table spreads, pillow covers and for scarfs and dress trimmings. Even the dyeing of the textiles had been undertaken to get tints desired and which could not be found in stores.

It is hoped in time other crafts will be taken up and courses of lectures will be arranged that will tend to broaden still further the scope of work and develop the feeling already existing in a degree, of the supremacy of the hand over the machine in crafts making a claim to artistic work.

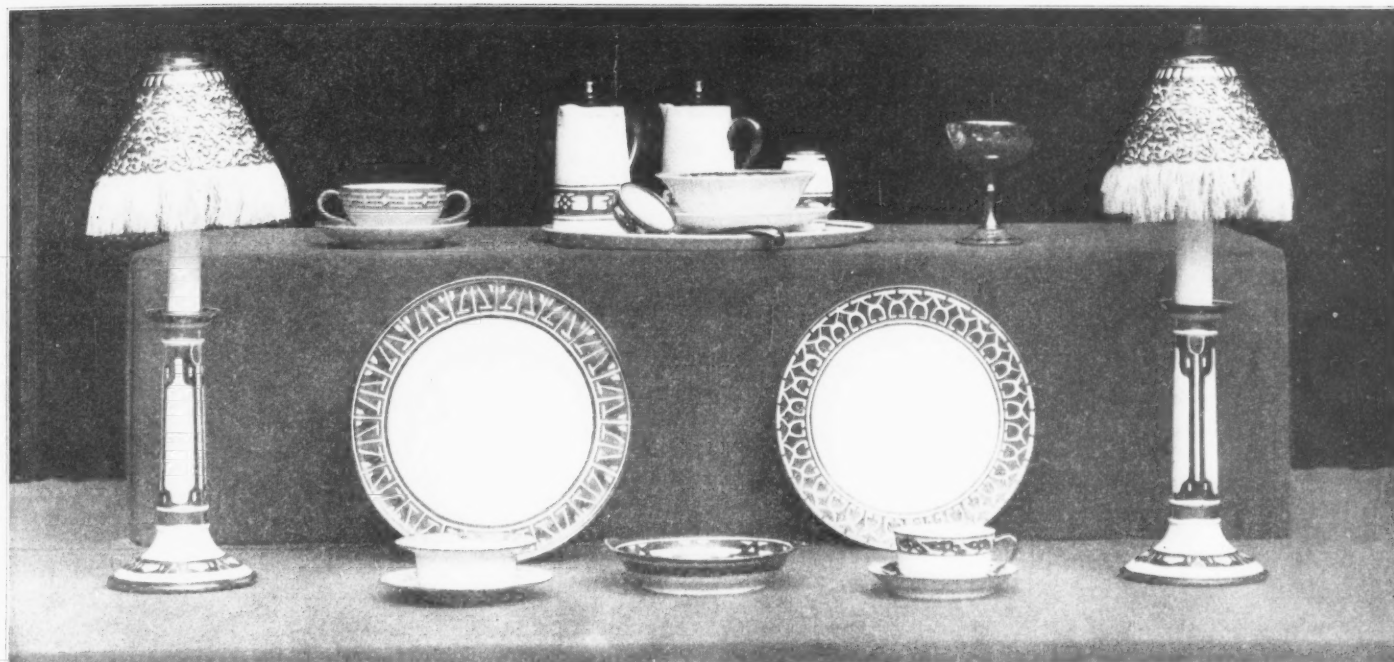


IN doing creative work, or in teaching, it is necessary to have at one's disposal reproductions of fine things which will suggest and stimulate. It is particularly difficult to find examples of fine color, as it is seldom possible to own rare prints and textiles, and many of us are not within reach of the museums.

Mr. Dow, realizing this need on the part of designers and teachers, conceived the idea of producing a series of small color prints which might be fine examples of color and texture, and yet be inexpensive and so be within the reach of all who should need them. Two sets or series of six prints each, were issued, the first one being no longer available as a complete series. As an extra number was issued of two prints of this set, "March Island" and "Lily," they are to be had as separate prints, as is also "The Willows," a twilight scene, which was published as a single print. These prints have proved of great value to me in my teaching, and in my creative work.

Kotayashi, lately of Boston, Mass., the Japanese publisher, has recently brought out some small color prints which are also of interest and use to designers and teachers. Many of them are reproductions from fine and well known works by Japanese masters, Hokusai, Hiroshige and others. They are very inexpensive. There are also many little Japanese books which are suggestive to the ceramic worker, books with drawings of flowers, fruits and birds.

MARSHAL FRY



MISS BEACH

MRS. BILLINGS

MRS. DOREMUS

MRS. DAVIS

MRS. HURD

PARTS OF THE LUNCHEON SERVICE

TABLEWARE

CRAFTSMEN and educators tell us that art only fulfills its mission when it is related to life itself. If this is so, the production of tableware is legitimate and justified. It is a need of our daily lives.

As much perhaps may not be said of all our work in overglaze ceramics. Many of the vases and jars we produce might better be of pottery instead of porcelain, with overglaze decoration. The latter are rarely suited to any use, although their existence is, of course, often justified by their beauty, and they are enjoyed as arrangements of line, mass and color, rather than as articles of service.

History of handicraft proves that the best things are those in which the material, form and ornamentation are suited to some special use. Thus, I believe that to study out the requirements for satisfactory tableware, and to produce something which fulfills them, is perhaps the highest mission of overglaze ceramics.

In actual service, tableware is seen upon white linen with an accompaniment of silver and glass, and it is in relation to this environment that the success of our work will ultimately be judged.

Blue and white china has always been popular with people of good taste. Mr. Whistler used it in his house in Chelsea (England). Mr. Dow uses much of it in his summer house at Ipswich, and cares particularly for the color of the old Canton ware, a dark grey blue on a low tone greenish white ground. Everyone knows and loves the blue plates with the willow pattern. The most delightful meal I remember was served on dark flowing blue Wedgwood china. Most of these blues of tradition are under the glaze, and it of course is impossible to obtain the same quality in overglaze.

In my own experience with tableware in overglaze, schemes of pale greys, grey blues and greens on grey or white ground, have given most satisfaction in actual service. Being highly fluxed, such colors become more a part of the ware, and so have something of the charm of underglaze. The richness of gold and white is often desirable, for some occasions or courses.

The opinion has prevailed that the production of artistic tableware is impracticable commercially, but we find that, in actual use, the simplest patterns treated in the simplest way (usually without outline) and requiring only one or two firings, are the best.

The effect of tableware is spoiled when shown in our exhibitions on other than white ground. The Bridgeport Art League showed at its last exhibition the table, set with china for serving a luncheon, cuts of which appear in the accompanying illustrations. It was first decided what pieces should comprise a luncheon service. The best forms obtainable were then procured, to which border designs, made in class, were adapted, and a color scheme for the whole decided upon. Proceeding so carefully and thoughtfully, the result was a success, a demonstration of what ceramics may accomplish when working with a definite and intelligent aim.

MARSHAL FRY



USE OF TERMS

IN our effort to express a distinction between the kind of flower painting which has been popular, and the more restrained sort of decoration which is fast coming into favor, the terms "naturalistic" and "conventional" are almost universally used. Both terms are inaccurate and mean quite different things to different people.

If we study the principles of composition, and if we, as ceramists, study the requirements of our material, and consider the use for which our ware is intended, our work, or at least our aim, will be in the right direction, and the results need not be named.

It would be misleading if it were said that Corot painted the "naturalistic" style, and Hiroshigi the "conventional" because the work of the latter is less like the popular idea of nature than that of Corot. It is not so much that Hiroshigi's work is less "naturalistic," but he suited his treatment to the requirements of color printing. His landscapes were cut on wood blocks and he planned them accordingly.

MARSHAL FRY

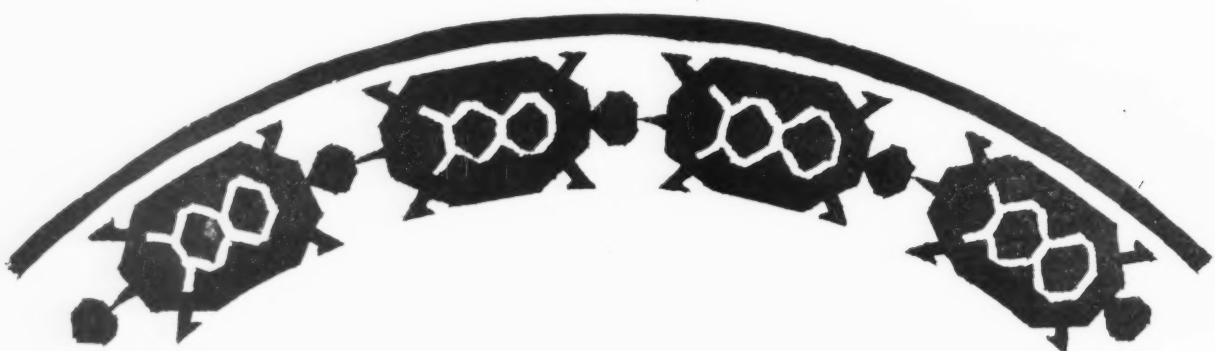
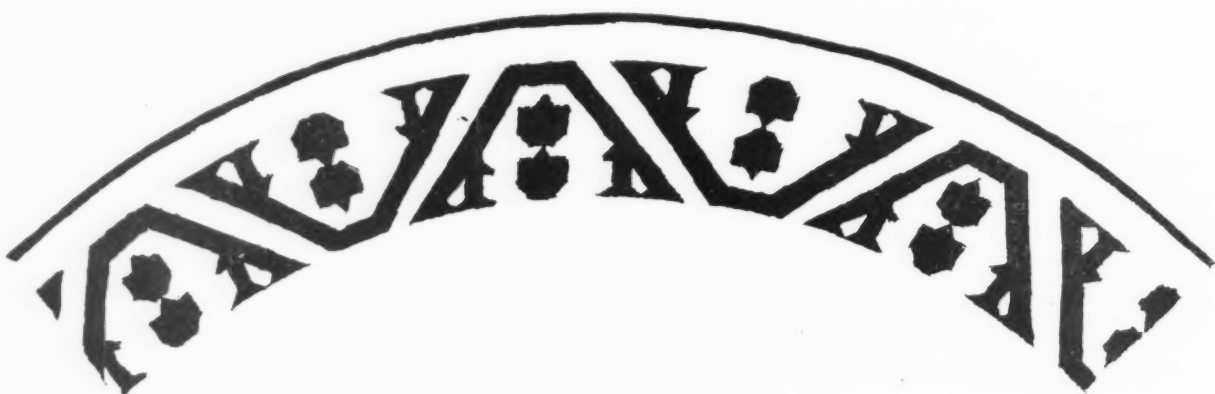
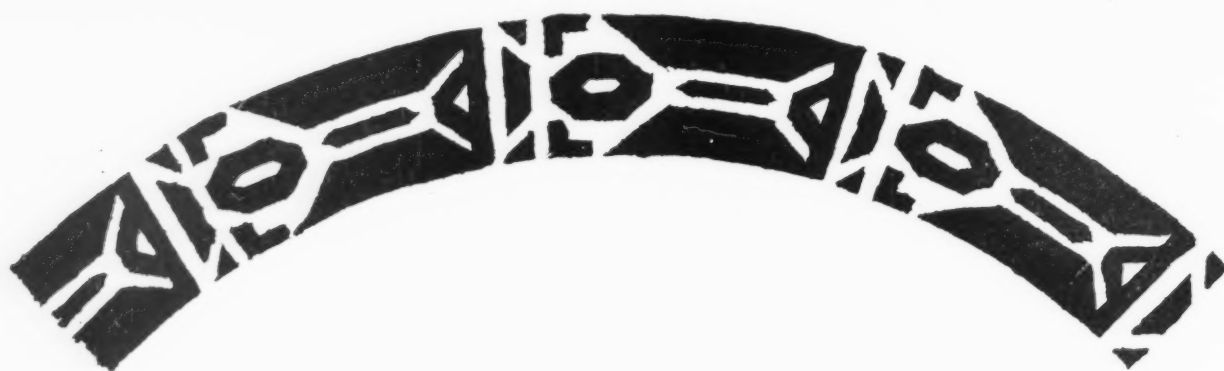


PLATE BORDERS

Designs reading from top to bottom are, 1st, 2d and 3d, by Mary N. McCord; 4th, by Mrs. A. A. Libby, Bridgeport Class.



PLATE BORDERS

Designs reading from top to bottom are, 1st, 2d and 3d, by Harriet B. Hurd; 4th, by Harriet P. Allis, Bridgeport Class.



RHODIAN WARE

IF we desire inspiration for intelligent and appropriate use of design in overglaze decoration, we should study the best traditions of ceramics.

While in London, I spent much time in the museums, studying the pottery and porcelains, searching for examples which might be suggestive for overglaze work.

In the South Kensington Museum (Victoria and Albert), there of course is much of interest, but the collection of Rhodian ware (15th to 16th century) is particularly beautiful, and rich in suggestions to those interested in the decoration of tableware. The color is perhaps its chief charm, although in some instances the design was equally fine.

I was able to get photographs of the three plates, cuts of which appear in these pages, but, although they are of interest, they are not those which interested me most. The finer ones were simpler and more restrained,

having very narrow geometric borders (often in straight line), with plain space between them and the allover pattern in centers of plates.

A slight idea of the color schemes may be had from the following notes:

1st—Design in dark blue, cool dark green, small areas of blood red. Black outline, grey white ground.

2d—White design without outline, on pearl grey ground, small areas of medium dark blue (this was very chaste and well suited to overglaze).

3d—Designs in medium dark warm grey, dark blue, small spaces of turquoise, dark grey outline, grey white ground.

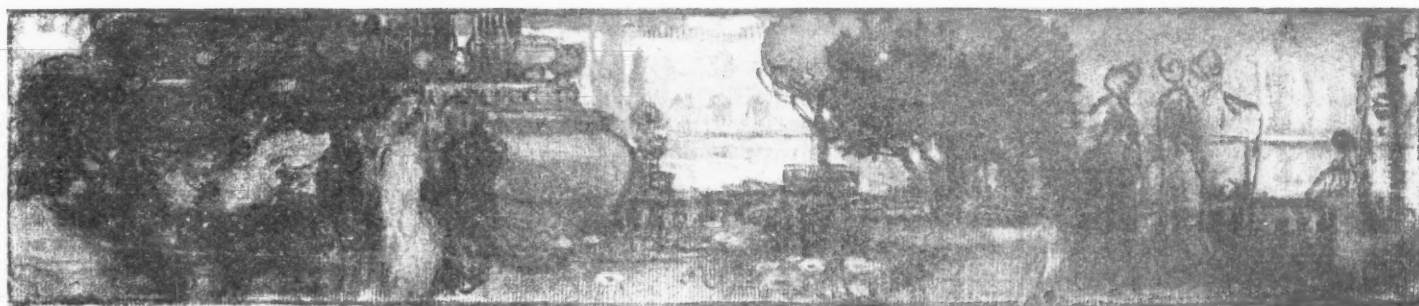
4th—Dark blue, turquoise, grey green and white.

5th—Bright green, small areas of bright red and blue, dark blue grey outline.

The above are not names of pigments.

MARSHAL FRY.





CHARCOAL STUDY—MARSHAL FRY, LONDON, 1907

TREATMENT FOR TABLEWARE

GOOD craftsmen always wish their ornamentation to be so much a part of the material as to be in the latter, rather than on it. That is why we all like underglaze ware, the painted design is in the material itself, between the body and the glaze. In overglaze we get somewhat the same effect by applying a ground or "envelope" of very soft highly fluxed color over the entire surface, covering the designs and all.

In my ceramic class, our aim has been to make our ornament a part of the ware. For this reason we do not make use of flat enamel, as we find that we are able to obtain more of the underglaze quality with simple colors, pale greys, greens, blues, etc. I believe in bright and strong colors also, if it is possible to keep them from appearing painty and on the surface.

There is nothing more satisfactory in color for tableware which is intended for constant use, than blue on a pale grey ground, provided that a good combination is chosen. It is so restful and quiet as to be always acceptable. Much of the old Chinese porcelain was painted with blotty landscapes and figures in blue. The glaze itself was always slightly toned a greenish or bluish grey, making a sympathetic ground for the blue.

The relation between the blue of the design and the grey ground is most important. There must be sufficient contrast, and yet the blue must not be so dark as to appear solid and heavy.

There are many good combinations, that of the old Canton ware being fine, as are also some of the lighter schemes.

Another very satisfactory scheme is a grey design on palest grey ground, perhaps with a note of green in the pattern. A combination of blue and green on grey ground is pleasing, if right colors are chosen.

One very simple and chaste effect may be obtained in one firing, the pattern being in palest grey on a white ground.

The following treatments may be applied to designs for plates, bowls, etc., contributed by the Bridgeport Design Class. They are suggestions from which variations and original combinations may be made.

SUGGESTIONS

It is better not to rub china with turpentine, as it causes a sticky surface, and makes trouble when the dry color is dusted on. The graphite impression paper makes a delicate but clear grey tracing on the clean china. Do not go over the traced lines with ink or water color. The design should be painted with Special Tinting Oil, very smoothly and evenly, the greatest care being taken to

work cleanly and crisply up to and not beyond the traced lines. A very small amount of Grey for Flesh may be added to the oil to tone it slightly.

As to how long to allow oil to stand before applying the powder color, is a matter of experience, depending upon the temperature of the room as well as upon how thickly or thinly the oil has been applied. Occasionally one-half hour is sufficient, but ordinarily it requires several hours.

The dry color is rubbed in thoroughly with wool. The oil should have been painted on with such perfect technique that no corrections should be necessary, but if the latter are inevitable, make them with a clean brush moistened in turpentine, and never with a knife or cotton on a pointed stick, both of which leave ragged edges. Perfection of workmanship is absolutely essential to the successful production of tableware.

After firing, the ground or "envelope" is applied. The Special Tinting Oil, slightly toned with Grey for Flesh is painted over entire surface and evenly padded. After standing some time to become "tacky", the dry color is thoroughly rubbed into it, all loose color being carefully brushed off.

COLOR SCHEMES

Grey design on grey ground—1st Fire. Design dusted with two parts Copenhagen Grey and one part Pearl Grey. Second fire—Envelope dusted with same mixture of greys.

Blue design on grey ground—Design dusted with equal parts of Copenhagen Blue and Aztec Blue. Envelope dusted with same mixture as for the grey plate.

Green design on grey ground—Design dusted with equal parts of Grey Green and Ivory Glaze. Envelope, two parts Copenhagen Grey, one part Pearl Grey.

Grey design on white ground (one firing)—Allow oil to stand longer, that it may not take too much color. Dust with equal parts Pearl Grey and Copenhagen Grey. Should be extremely pale.

The richness of gold and white is often desirable; its tendency to heaviness is overcome by use of very light and "open" designs, those in which the gold masses are broken by the white. Miss McCord's plates are excellent examples of patterns suited to gold and white treatment. The patterns with more solid masses are better suited to other schemes.

In making new mixtures it is to be remembered that Pearl Grey gives warmth as well as Grey, and Copenhagen Grey is cold. With a hard fire Grey for Flesh greatly loses strength and warmth. These three greys may be used as a basis for nearly all the colors required for tableware.

MARSHAL FRY.

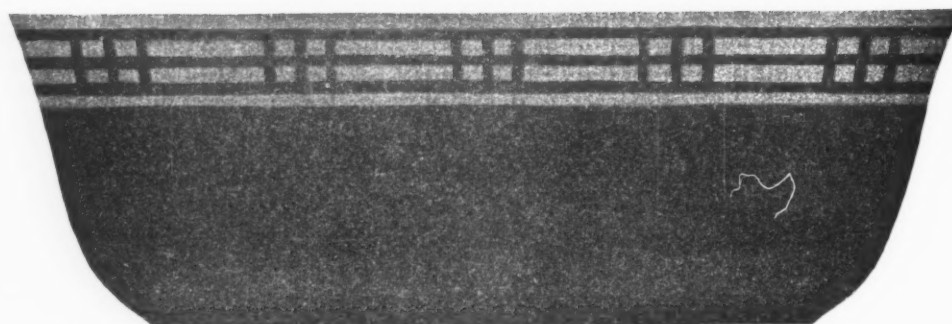
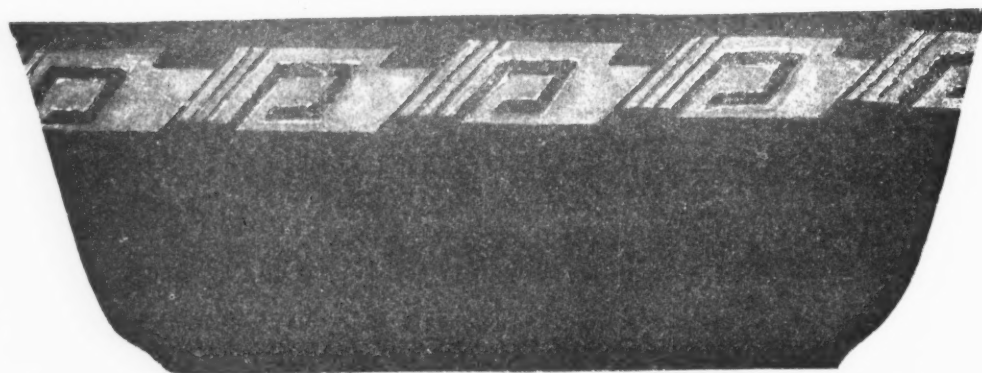
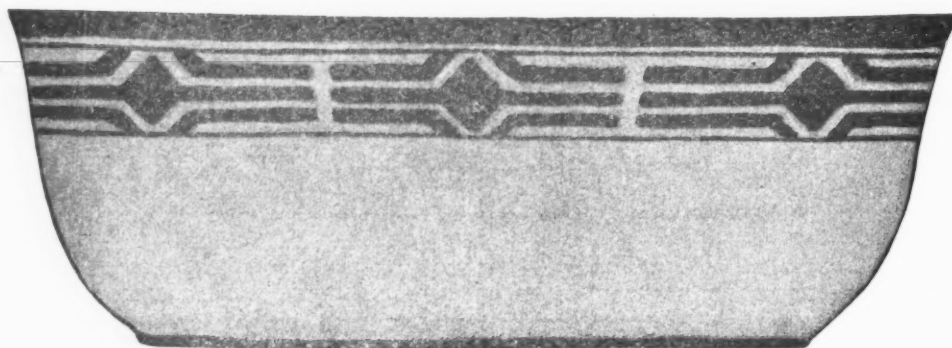
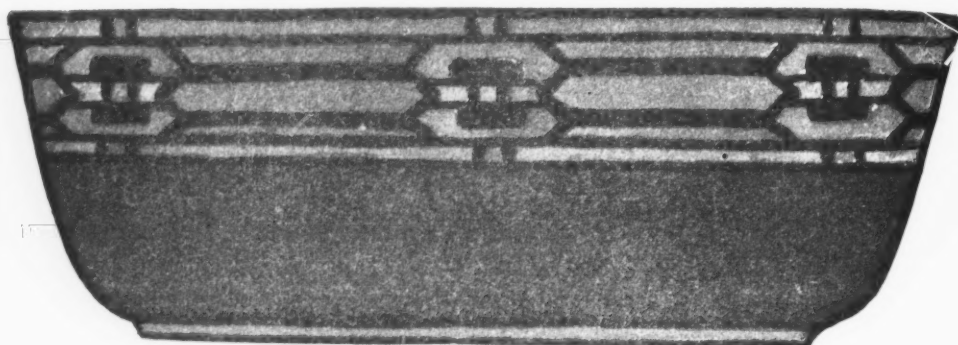
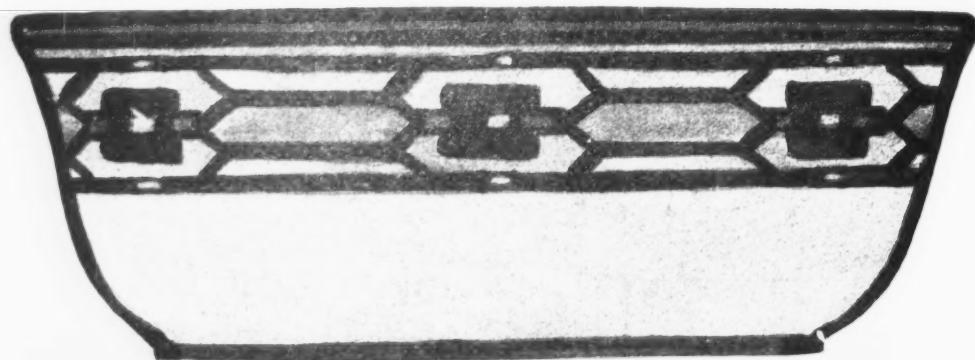


ORIGINAL ARRANGEMENT OF INDIAN MOTIFS FOR ADAPTATION TO BOWLS, PLATES, ETC.

Designs reading from top to bottom are, 1st, Martha E. Beach; 2d and 3d, Mrs. Libby; 4th, Miss Allis; 5th, Martha E. Beach, Bridgeport Class.

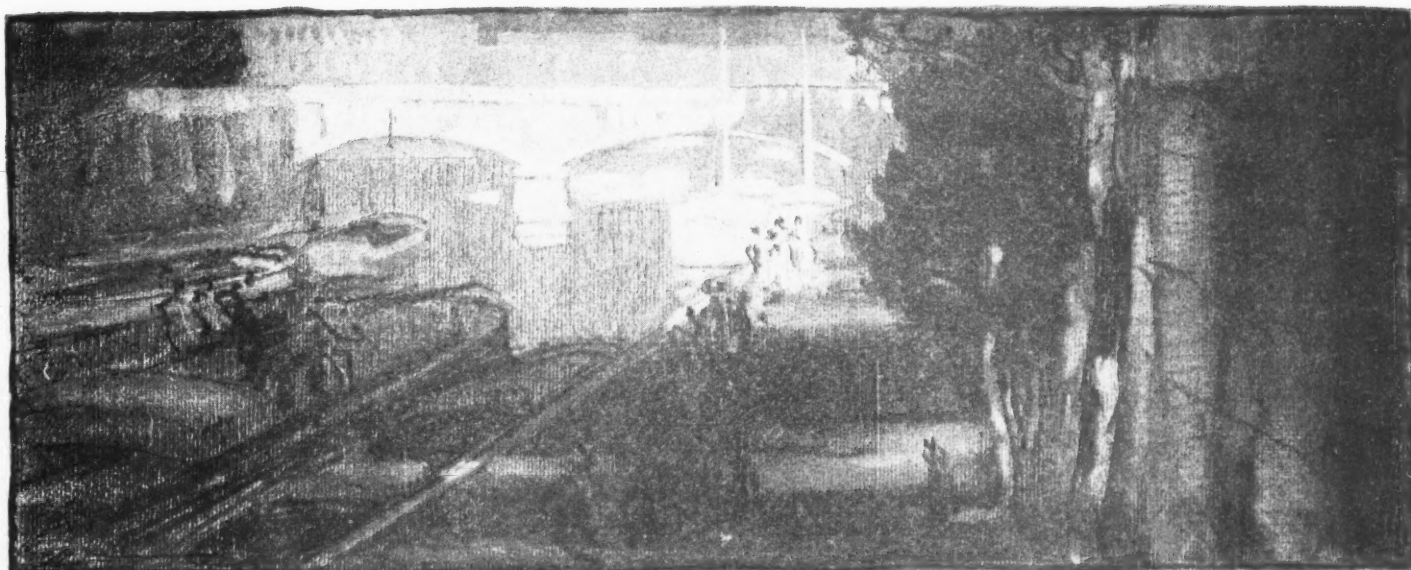


CUP AND SAUCER—MARTHA E. BEACH



FROM BOWL DESIGNS IN FULL COLOR

Designs reading from top to bottom are, 1st and 2d, Mrs. Holzer; 3d, Miss Beach; 4th, Mrs. Coggsell; 5th, Mrs. Hanford.



CHARCOAL STUDY—MARSHAL FRY, LONDON, 1907

SOME of us have always had the feeling that Henry Wadsworth Longfellow rang true—that “he lived up to his old blue china”, as one New England housewife puts it, and so we were glad to see, in the recent celebration held in honor of his centenary anniversary, that,—in spite of the blue stockings who have set the fashion of receiving any praise awarded him with a deprecating shrug,—sociologist and philosopher vied with the Philistine and the school girl to do him honor.

Deep down in our hearts most of us love this true hearted poet for one or another of his simple songs. For me it was not through the musical cadences of *Hiawatha*, nor the *Tale of Love in Acadia*, that I opened my heart to Longfellow, but after I had read his “*Keramos*” for the first time. Here was proof positive that the gentle poet not only loved his own ancestral willow plate and Wedgwood tea cup, but that the whole realm of the potter was dear to him;—and for any of us who has fondled a lump of clay into even the most misshapen bowl, this is a tie not to be lightly broken. He is one with us and he has made us one with all the race of potters.

“Turn, turn, my wheel! The human race
Of every tongue, of every place,
Caucasian, Coptic or Malay,
All that inhabit this great earth,
Whatever be their rank or worth,
Are kindred and allied by birth,
And made of the same clay.”

His sympathy toward our craft is felt from the very first line.

“Thus sang the Potter at his task
Beneath the blossoming hawthorn tree.
Like a Magician he appeared,
A conjurer without book or heard;
And while he plied his magic art
For it was magical to me—
I stood in silence and apart,
And wondered more and more to see
That shapeless, lifeless mass of clay
Rise up to meet the master's hand,
And now contract and now expand,
And even his slightest touch obey.”

And his appreciation of the elusiveness of the art and the hardships and disappointments a potter is heir to!—

“Who is it in the suburbs here,
This potter working with such cheer,

In this mean house, this mean attire,
His manly features bronzed with fire,
Whose figulines and rustic wares
Shall find him bread from day to day?
This madman, as the people say,
Who breaks his tables and his chairs
To feed his furnace fires, nor cares
Who goes unfed, if they are fed,
Nor who may live if they are dead?
This alchemist with hollow cheeks
And sunken, searching eyes, who seeks
By mingled earths and ores combined,
With potency of fire, to find
Some new enamel, hard and bright,
His dream, his passion, his delight?
O Palissy! Within thy breast
Burned the hot fever of unrest:
Thine was the prophet's vision, thine
The exultation, the divine
Insanity of noble minds
That never falters nor abates,
But labors and endures and waits
Till all that it foresees it finds,
Or what it cannot find, creates!”

But the best of all is his discrimination. He has caught the spirit of each, the jolly bourgeois Dutch tile, the enchanting mystery of the Egyptian enamel, the colorful porcelain of “the flowery kingdoms of Cathay.” Reach up to your book shelf while your tint is getting dry, and read it—the whole of it—and see if the pulse does not beat quicker when you put on that border on your next plate. But if your Longfellow is up four long flights of stairs and you are waiting for that stubborn cone to go down, and dare not leave the kiln, I shall give you one more bit here:

“All the bright flowers that fill the land, Ripple of waves on rock and sand, The snow of Fusi-yama's cone, The midnight heaven so thickly sown With constellations of bright stars, The leaves that rustle, the reeds that make A whisper by each stream and lake, The saffron dawn, the sunset red, Are painted on those lovely jars; Again the skylark sings, again	The stork, the heron and the crane Float through the azure overhead, The counterfeit and counterpart Of Nature reproduced in Art. Art is the child of Nature; yes, Her darling child in whom we trace The features of his mother's face, Her aspect and her attitude, All her majestic loveliness, Chastened and softened and subdued Into a more attractive grace, And with a human sense imbued.”
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F. B.



TREATMENT FOR CACTUS VASE

(Color Supplement)

THE reproduction of the cactus study in colors was unsuccessful as regards the rendering of flat tones and technique of broad grey outlines, and through a misunderstanding was reduced in size, the original having been purposely made the exact size of a Belleek cylinder vase.

In order that the design may be interpreted correctly a half tone study from the original is given, which may, I hope give a more truthful idea of my design. The color supplement will give an idea of the general effect.

If the directions for treatment in overglaze are closely followed, the colors of the original study will be the result.

* * * * *

Divide small cylinder vase into fifths, indicating divisions by accurately drawn vertical lines. Tracing of unit is to be made from half tone reproduction. Draw vertical line through tracing, and when placing latter on vase, fit the vertical line on tracing directly over lines previously drawn on ware. This is to insure each repetition of unit being the same distance from the others.

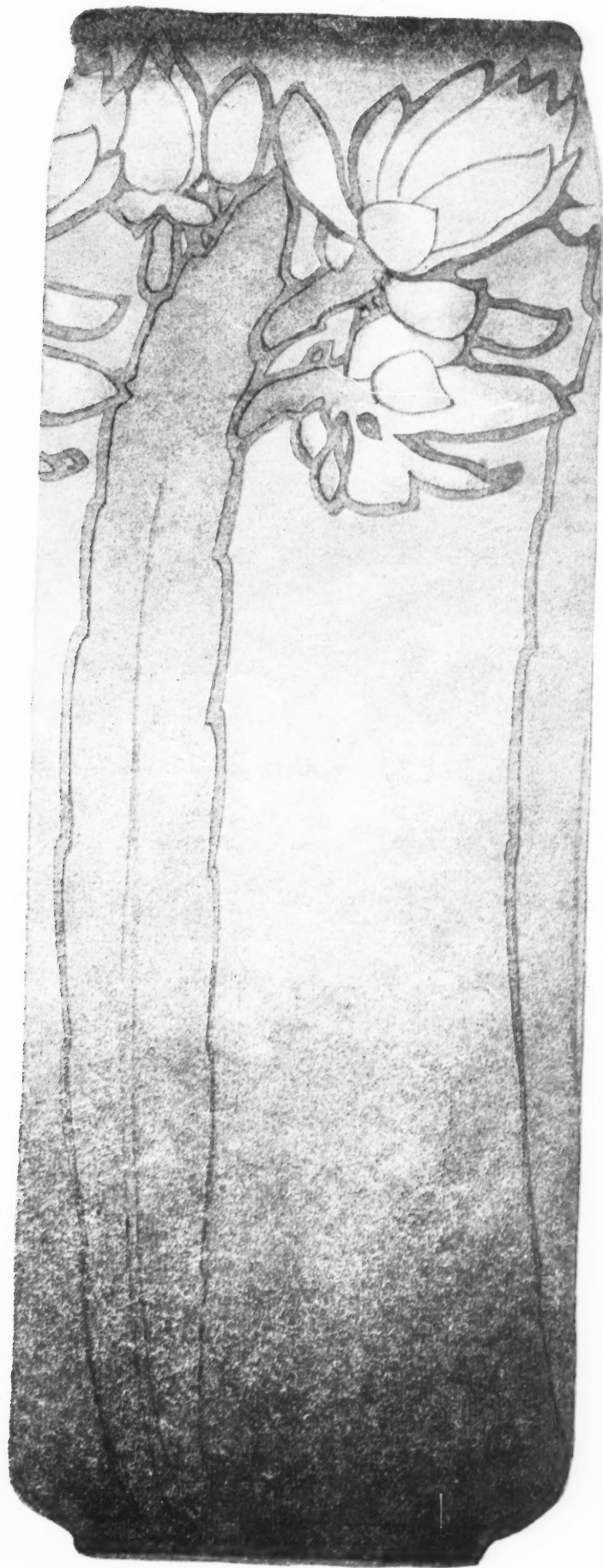
Both sides of broad outline should be traced very accurately in order to keep the character of the broad lines. Fill in between traced lines with Special Tinting Oil (slightly toned with Grey for Flesh). Allow to stand until tacky, and dust with Grey for Flesh.

Second fire—Paint oil over entire surface and pad thoroughly. Work off a little of the oil from the flowers, either with finger or a very small pad, that they may be kept lighter than the rest. After standing, rub Ivory Glaze over the flowers, then dust middle of vase with mixture of one part Ivory Glaze and two parts Pearl Grey. Dust upper and lower parts of vase Grey for Flesh. It requires some skill to join the tones so that there will be a perfect gradation from light to dark.

After firing, this process is repeated, and the vase fired again, and very likely another repetition will be necessary to make the dark grey dark enough.

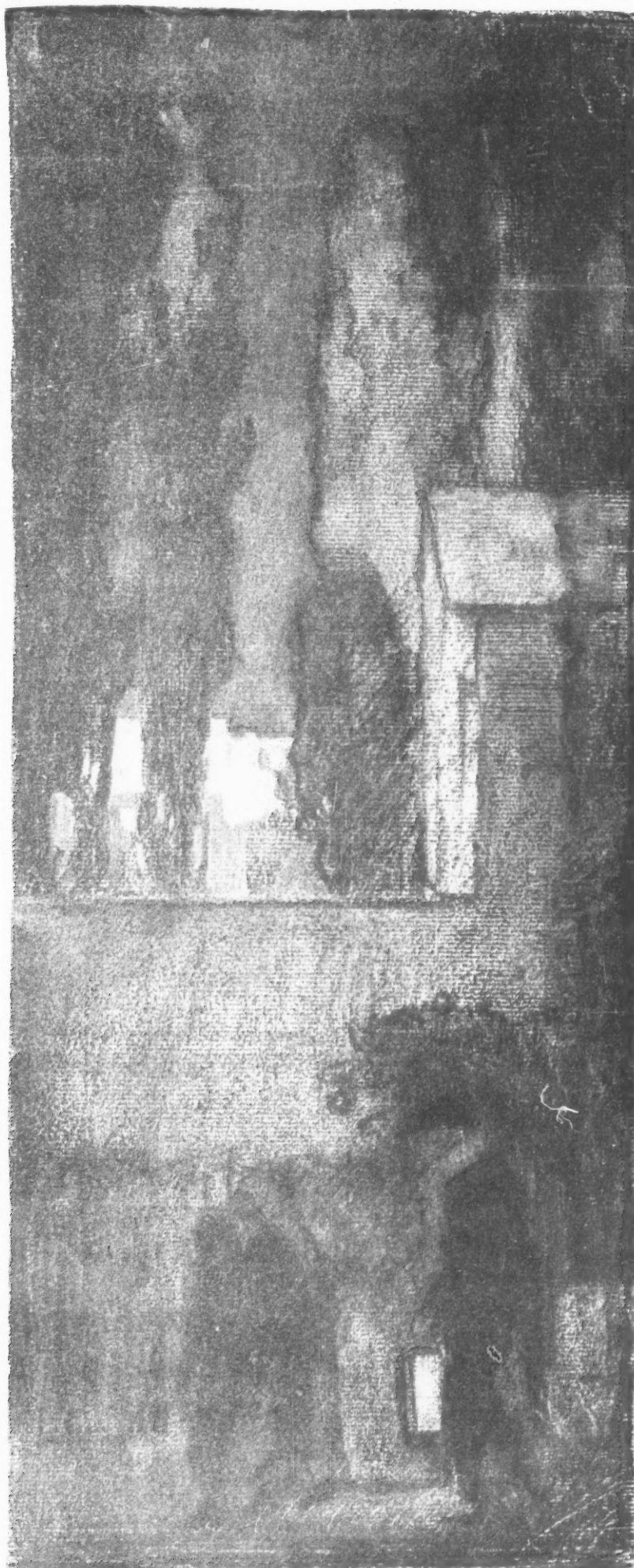
Care should be taken to keep the middle part of vase light enough.

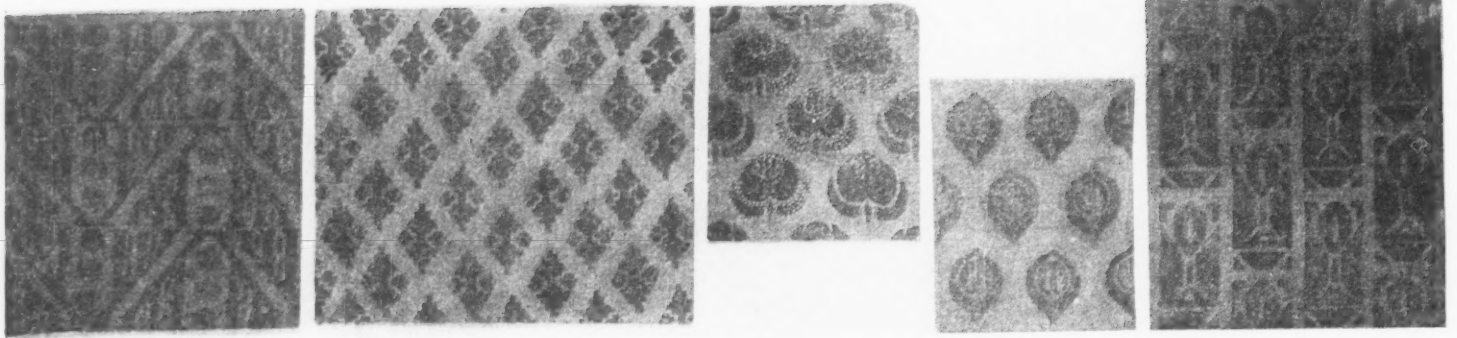
Fifth fire—Paint the cactus leaves with oil, keeping within the grey outlines (the green is not to go over the grey lines.) Dust with Grey Green. Tint the flowers delicately with Albert Yellow near calyx, and with Blood Red over the tips of petals, the latter rather strong because of losing strength in firing. Paint the neck of vase with Grey for Flesh, getting the effect of gradation by keeping one corner of brush clean, while the other is well charged with color.



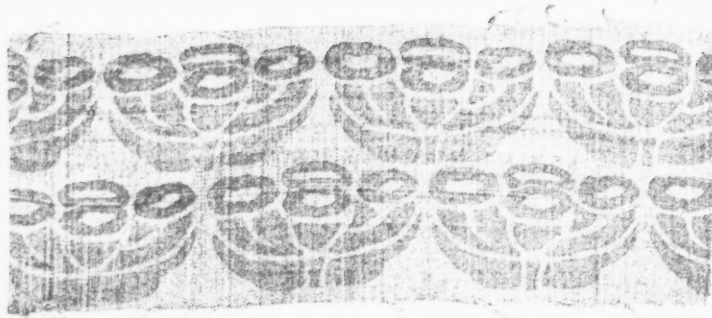
CACTUS VASE—MARSHAL FRY

CHARCOAL STUDY
MARSHAL FRY
LONDON 1907





TEXTILES PRINTED
FROM WOOD BLOCKS



BRIDGEPORT CLASS



SMALL PLATE OR BOWL—MRS. A. A. LIBBY

LANDSCAPES

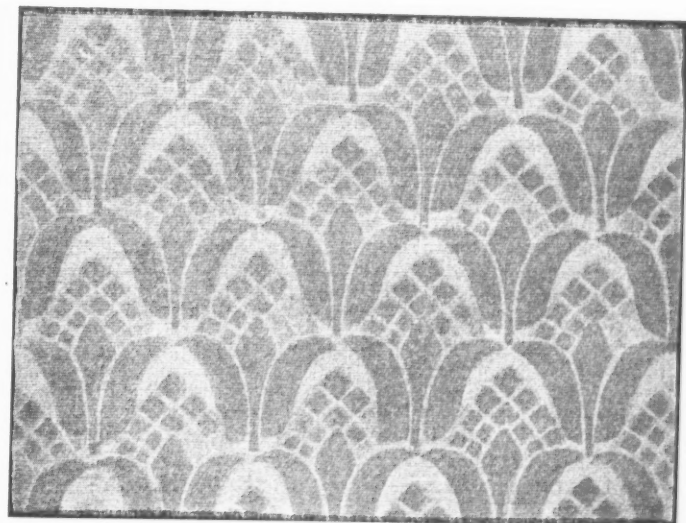
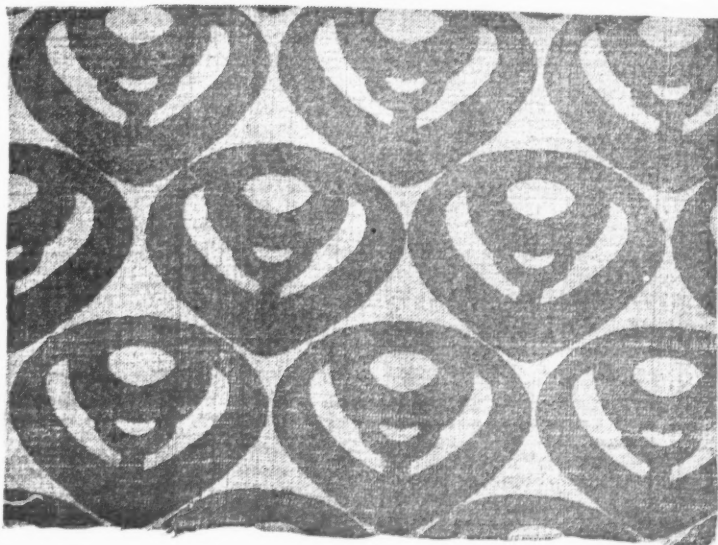
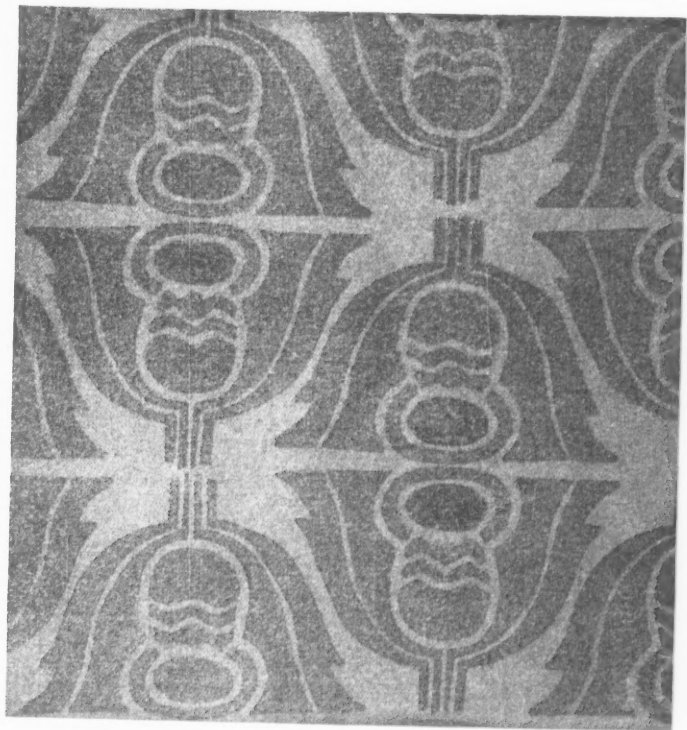
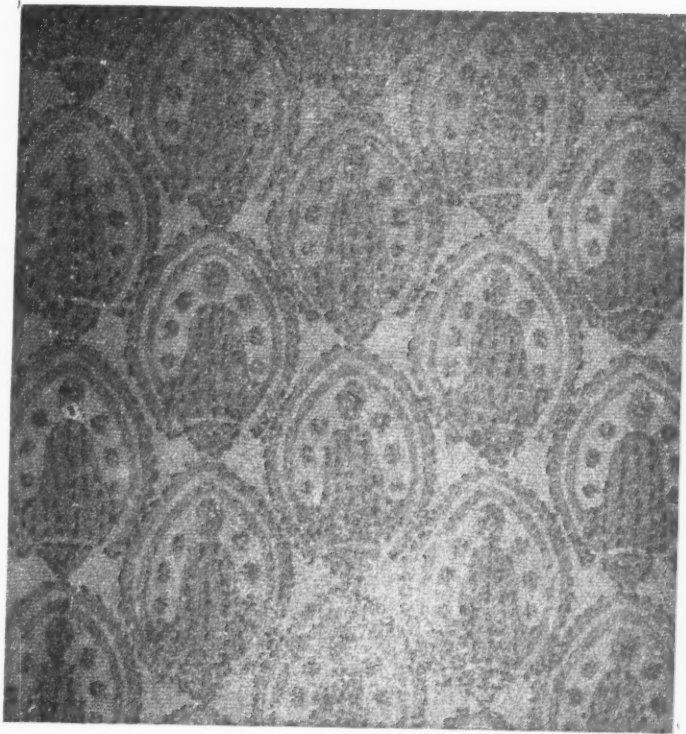
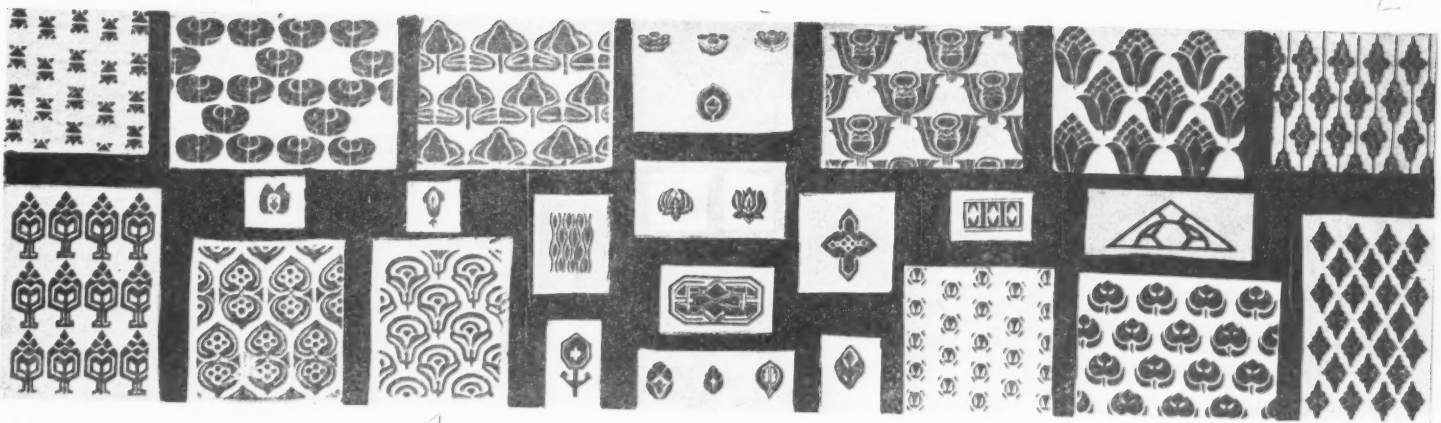
THE four landscapes in black and white are reproduced from sketches in charcoal, and are shown as illustrations of kinds of subjects which might be used in overglaze work. These studies are to be thought of as motifs from which variations and adaptations may be made for ceramics,

In order to make them applicable to the latter, it would of course be necessary to translate them into terms of flat tones, the vibration of tone, which is desirable in a charcoal sketch, being undesirable on porcelain. The

massing of dark and light in the originals might be adhered to as far as possible. One of the panels is of such proportions that it might be applied to a porcelain slab without alteration, except flattening the tones.

The tall upright panel with poplar trees might be adapted to a cylinder vase, two repetitions of it, perhaps. A moonlight scheme of color might be used.

The two narrow horizontal panels might be used as bands around low broad vases or jars, and variations of them could be made for porcelain slabs. MARSHAL FRY

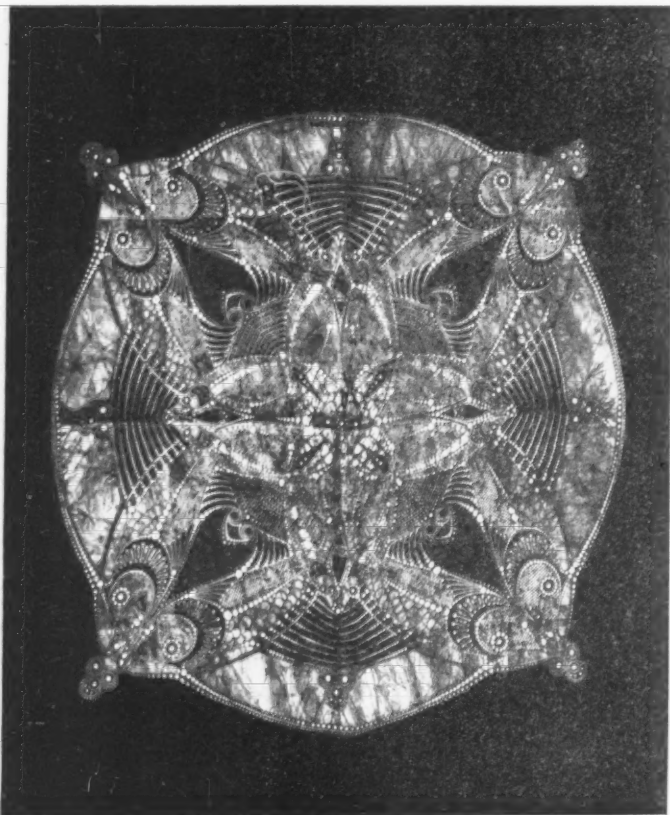


TEXTILES PRINTED FROM WOOD BLOCKS—BRIDGEPORT CLASS

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Dutch batik on linen pillow (the cracking of the wax, letting the color show through the cracks, is quite characteristic of batik dyeing.)

THE BATIK

Theo. Neuhuys

THE art of "batiking", originally and characteristically East Indian, has now been practiced in Holland for some time. The principle of batiking is the application of wax to textiles or parchment, so that the parts covered by the wax will remain intact when the textile or parchment is steeped in the dye, and will show the original color after the wax has been removed (by melting, dissolving or scratching).

It is well known that the decoration of woven materials by means of the interweaving of threads of various colors, dyed before being used, is a very old process in Western countries. The application of a pattern to ready-woven materials, however, is of comparatively recent date, and it is not before the middle of the 17th century that we find mention of "print works," that is, the printing of textiles in colors by means of stamps covered with dyes.

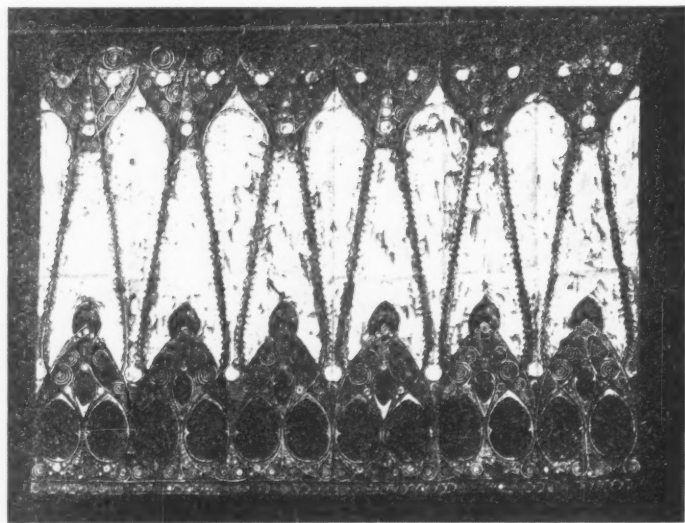
After languishing for a long time, this printing industry was revived during the 19th century, partly as a result of great improvement in the implements, partly because of the enormous progress made in chemistry, which allowed a number of new dyes to be adapted to practical use. Indeed it developed so rapidly and extensively that it went far beyond its original purpose, that of beautifying by decoration. Beauty was entirely overlooked for the sake of over-decoration. Bowers of roses have been printed on our curtains, while elephants in a mountain landscape, adorning the comforter on our bed, are supposed to watch over our night's rest. Quantities of these tasteless and

senseless factory products are turned out every day, and even when the decoration is in better taste, these products always bear the indefinable character which is well expressed by the contemptuous term "factory-made", and makes them so inferior to the products of the early periods of Industrial Art. Fortunately there are a few people, artists, who, always searching for beautiful, well thought out forms, for good proportions and combinations of color, bring thought, judgment and taste to whatever they produce, and to these people we owe some good printed fabrics.

The difference between printing and batiking is as follows: in the former process the surface of the fabric only is treated; it is a mechanical process, subject to definite rules and patterns, while batiking is a perfect combination of textile and color and is a free, individual art.

The beautiful batik products, which have come from Java to Holland and have met with more and more appreciation, induced some people to study the technique of the craft, and to make it one of our own industrial arts.

It was from the beginning easy enough to develop a wax mixture suitable to batiking, but another important part of the work, the most important perhaps, was not so easily mastered, viz., the dyeing of fabrics on which the wax was applied. This point is of great importance, because the batiked products acquire their durability and consequently their value, not only from the quality of the material used, but also from the quality of the dyes. The first batikers found a few recipes which gave good results on parchment, although the proportions in which the various ingredients had to be mixed, were at first guessed at and learned by constant experimenting, with a consequent great loss of time and material. With woven textiles, which are much more difficult to dye than the animal product, parchment, experiments were much less successful. Many simply tried the aniline dyes for their batiks, but it was soon found out that the colors faded, and this dyeing process had to be abandoned, as batiked textiles, being very expensive, must answer the high requirement of being perfectly proof against the influence of both light and air. Artists as a rule are not very familiar with prob-



Dutch batik on silk curtain.

lems of chemistry, and the lack of proper dyes was at first a great obstacle to the spreading of the batik industry in the Netherlands.

The first practical assistance came from the Manager of the Division of Chemistry of the Colonial Museum of Harlem, who realized that this institution, with a laboratory of its own, was in a position to solve, scientifically and practically, the problem of developing non-fading dyes suitable to use in our country, as the East Indian dyes could not very well be used in Holland.

At that time the publication of a richly illustrated monograph on the Art of Batiking in the East Indies had aroused much interest in the technique of the craft. An extensive investigation into the process was then begun in the laboratory of the Harlem Museum. Much time and care were spent in the research for dye recipes answering the following requirements:

1. They should be easily applicable.
2. It should be possible to apply them cold, the wax melting at a temperature of 60° C.
3. The colors obtained should be sufficiently fast to be proof against injury caused by the removal of the wax by boiling out or by petroleum-ether.
4. The colors should be non-fading.

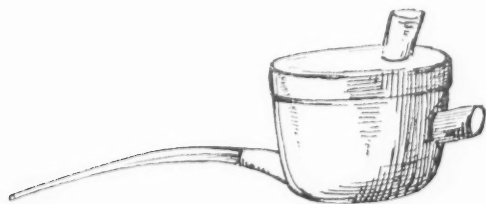
The investigation was also extended to the preparation of a wax mixture (usually wax with resin, sometimes wax with mastic, also paraffine with lard) which would be best suited to batiking, would not scale off, nor get too hard, so as to prevent frequent cracking, and would be proof against the influence of the chemicals which fix the dyes in the textile.

This was the origin of the Harlem Batiking technique, first worked out in the laboratory, and since then so widely known that a great many people, abroad as well as at home, are using it in their work.

Speaking of batik, Walter Crane wrote: "It was very interesting to note the revival and modern application of the old Javanese method of dyeing patterns upon textiles, in which use is made of wax to stop out the plain parts. This method has been revived by the Dutch and applied to hangings of various materials, often with remarkable effects."

The use of aniline dyes has been abandoned for the present at Harlem, not only for the reasons stated above, but because these dyes often give an unpleasantly bright color. Such is not the case with vegetable dyes, which, formerly used in European dyeing establishments, and applied with fine effect by the Eastern people, are the natural dyes for batiking.

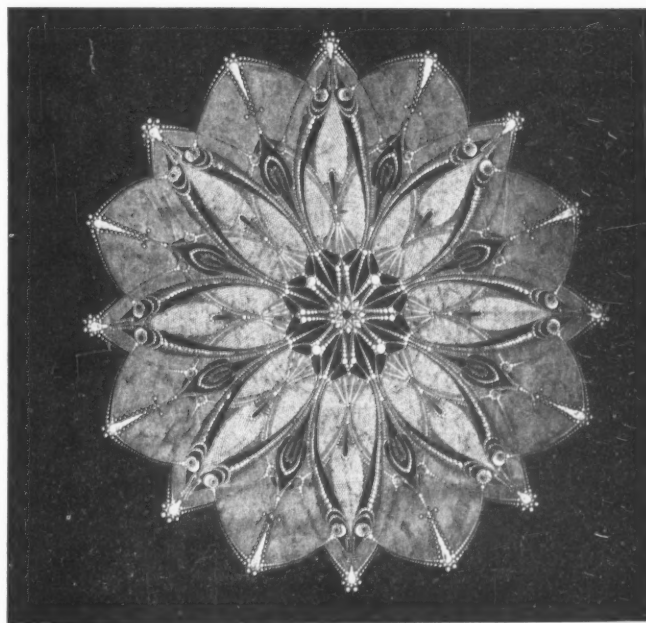
Batiking itself, the designing in wax, is almost exclusively done with the Javanese *tjantings*, small wax vessels with spouts.



TJANTING

Tjanting Pengarda (two-thirds actual size)

Before describing the experiments made in the Harlem laboratory, I will give a short account of my own experience in batiking, and, for the sake of thoroughness, I



Dutch batik on a silk pillow.

wish to state that I was among those who started by experimenting, without any help, with the dyeing of parchment. It so happened that it took me a year to experiment with a blue dye alone. I indeed knew that indigo was used for this purpose, but the difficulty lay in the fact that the color was to be prepared so as to be non-fading and fast, and, so to speak, to become one with the parchment. Considering that parchment is a rather expensive material, the reader will realize that these experiments were costly, but at last I found a very simple indigo bath, answering all requirements, and composed as follows:

Blue dye—Rub the indigo to a very fine powder and mix it with green vitriol, until it becomes a thick paste. Let it stand at least two days, then mix it with one part green vitriol and five parts water. With this color the parchment is dyed as many times as is needed to give it the desired intensity of color.

Red dye—One gramme of carmine and fifteen grammes of spirits of ammonia. Let the dye stand one day before using.

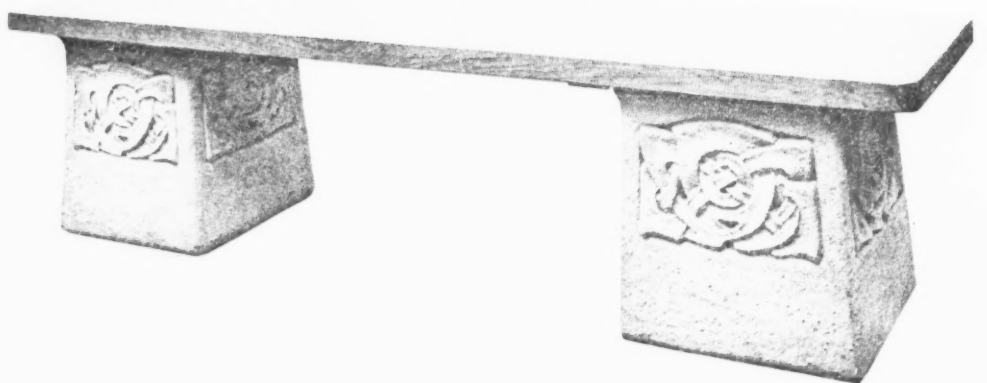
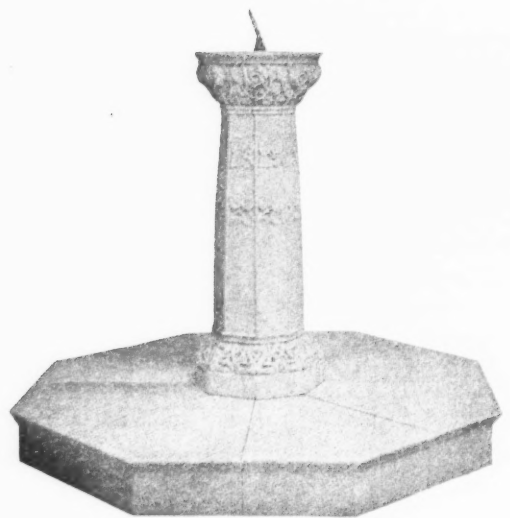
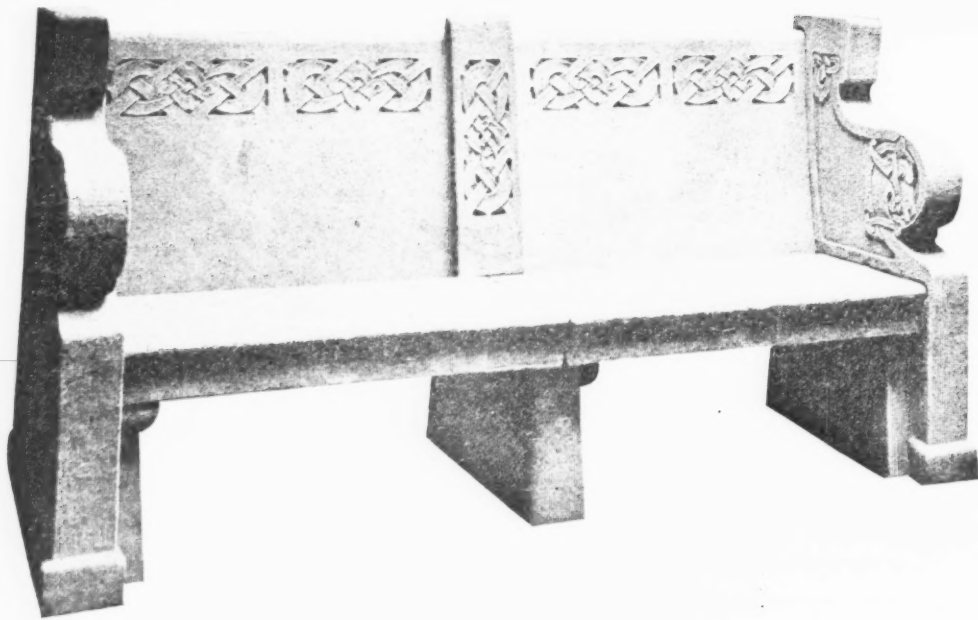
Yellow and brown dye—Make a saturated solution of bichromate of potash in water, and steep the parchment in it. The latter is then exposed to the air for a day. A beautiful brown is the result. Heat the water to 60° C.

Dark brown and black dye—Make a saturated solution of sulphate of iron in water, heated to 60° C., and steep in this bath the spots that have first been dyed red. This will give an especially fine, deep brown, sometimes almost black.

These colors on parchment are astonishingly rich and of unsurpassed brilliancy. In my opinion, there is no material, which, when dyed, produces such a magnificent effect as parchment, and for this reason I spared no trouble in perfecting my experiments. The genuine animal parchment cannot be decorated, logically and well, in any other way. Printed colors can be scratched off, and gold wears off, but these mordant dyes permeate the parchment and become one with it.

The parchment is stretched on a sheet of glass, as designers stretch their paper on a drawing board, by gumming the edges. Just like the paper, the parchment is first moistened, then the design is pasted to the back. The sheet of glass is then placed at an angle of 45° against a

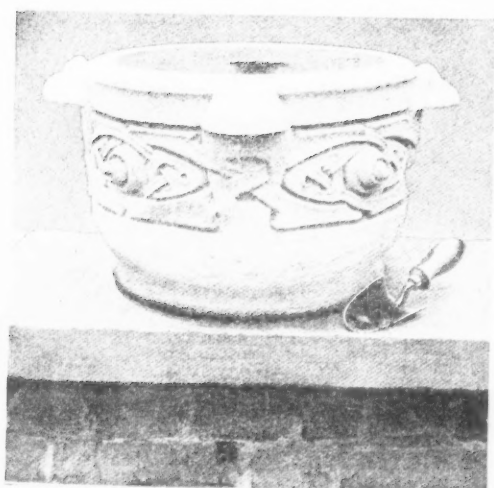
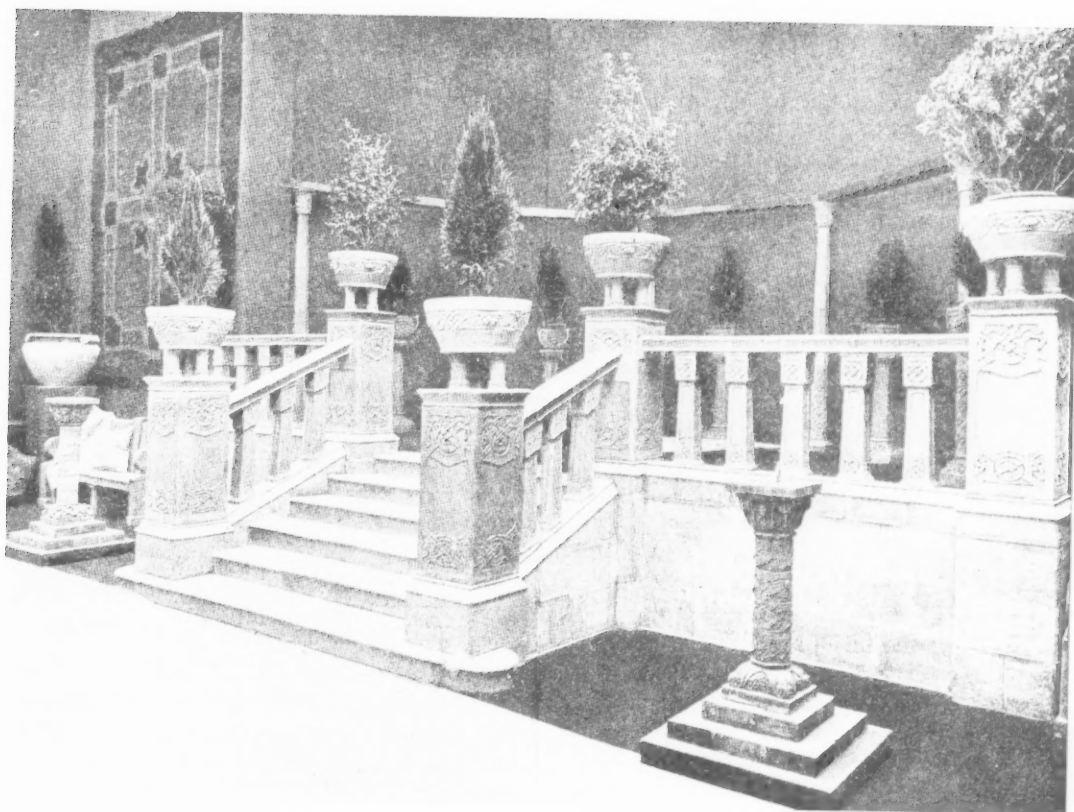
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window receiving a good Northern light, the part of the window above the glass being covered up, so that the light falls through the sheet of glass and it is very easy to trace the design on the parchment with the melted wax. When this is done, a little ridge of clay is built around the design, in such a way that the pasted strips are covered, then the dye is poured into the basin thus formed. After a quarter of an hour the dye is poured out and the dyed parchment rinsed off with a syringe, then dried. Subsequently the wax is scratched off and washed off with turpentine, the second covering of wax is applied for the second dyeing, and so on.

My experiments with the dyeing of textiles led to the following results, after ample knowledge had been obtained in the laboratory:

Blue dye—The indigo bath is made in a leaden basin with a wood mantle, the bottom of which is rectangular. The height of the basin is such as to allow the textile to rest in the bath full length. It may be closed by means of a cover. Even textiles of rather large size may be dyed in this bath.

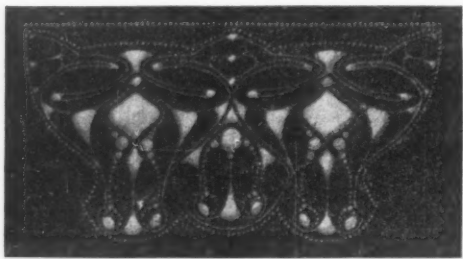
The indigo required for this bath must be reduced beforehand. This is done in a smaller *knip*, or vat. The Java indigo, rubbed fine, is first mixed with water in a crucible, then a tepid milk of lime is added, and, at the same time, with continual shaking, in small quantities at a time, a solution of sulphate of iron. This concentrated bath is left undisturbed for a couple of days in a moderate temperature, after which it is diluted in the vat of water, the water having first been freed of the absorbed oxygen by adding lime and green vitriol.

The indigo bath remains fit for use for about six months; it is true that it loses in strength, but a dark tint may be obtained to the last by repeated dyeing. Before the textile is dyed in the bath, it is steeped for a quarter of an hour in water freed of the absorbed oxygen.

If now any textile is steeped for a sufficient length of time in the perfectly clear, yellow liquid, and subsequently exposed to the air, the indigo-white unites again with the oxygen and forms in the fibre of the textile the famous indigo-blue, which is perfectly fast and non-fading. An extremely weak solution of sulphuric acid, in which the dyed textile is subsequently steeped, causes the disappearance of the traces of lime and iron which may have adhered to it, and allows the blue to appear in all its beauty. It is obvious that, after the bath, the textile must be thoroughly rinsed, in order to remove all the sulphuric acid, even to the smallest traces, from it.

There is nothing new in indigo-batiking in itself, but it is well worth noticing that, before the experiments in the Harlem laboratory, no fast indigo batiking was done in this country, neither on textiles nor on parchment. The indigo bath described above can be used in every studio, and even large sized cloths may be batiked there in all shades of the purest and most beautiful blue.

(To be continued.)



Tea-cosy in Dutch batik.

ANSWERS TO INQUIRIES

Miss E. H. Tally—Materials for curtains can be bought from Joseph P. McHugh & Co., 9 42d St., New York City. Leather for tooling and coloring at A. Gongalery, 21 Spruce St., New York City.

Dyes for leather from Mrs. B. Van Court Schneider, 102 Auditorium Bldg., Chicago, Ill. We regret that we are not able to comply with your request for stencil designs full size.

O. H. M.—A very good jeweler's cement can be made by dissolving in alcohol enough to produce 3 ounces. Add to this 15 grains of liquid gum ammoniac and 9 large drops of gum mastic, which have been dissolved in a little alcohol. Keep in an air tight bottle.

Metal—A good resist for silver or copper during the etching process is made as follows: 2 ounces white wax, 2 ounces of asphaltum in powder. Melt the wax in a clean vessel, add the powdered asphaltum and boil to a proper consistency. For etching on gold use one-third part muriatic acid, to two-third nitric acid.



ANSWERS TO CORRESPONDENTS

A stenographer who receives \$18.00 a week, who is in New York and working in Wall street, but who has a taste for china decoration, asks if it would pay her to give up her work and devote herself to the study of ceramics. Unless she has great talent and an irresistible desire for the work so that she is willing to take all chances, she had better stick to stenography and indulge in china decoration only as a recreation. A stenographer, if proficient, always has a chance for increase of salary or a good permanent income as private secretary, especially in New York and on Wall street. A china decorator's existence, unless she has a large circle of paying acquaintances or great talent, so that she may be in the lead, is a very meager one, if not eked out by other sources of income.

R. O. B.—Mat colors are grounded in the same manner as ordinary powder colors. The grounding oil is applied and padded until tacky, the powder poured on and brushed over the surface with a piece of surgeon's wool, keeping always the powder between wool and oil, or it will stick and draw threads. When the oil will absorb no more powder, the balance is brushed off and may be used for another piece. Mat colors are used only for grounds, they are not suitable for painting.

A. L.—It would be difficult to exactly match any red except iron reds on china. You had better take some broken bits of china and make trials. Try for first fire—Pompadour Red and for second fire Ruby over it in varying depths of color—for grey try Grey for Flesh or Warm Grey or Pearl Grey one-half with Copenhagen one-half. You will find numberless good and simple conventional designs in back numbers of KERAMIC STUDIO in which you could use the gray and red with or without gold outlines.



A NEW GARDEN POTTERY

As we all know, there is a most welcome and general revival in the art of gardening. Landscape gardening has had its day for a while and the picture garden with its old world flowers, lawns, trees and shrubs is again appreciated and loved. For this form of gardening, garden pottery is an invaluable aid, not only because it fulfills the practical demands of utility but by its added charm of form and color. Until within the last few years, in England at least, the garden pot has not been treated as an object of decorative skill. Ornamentation made use of in horticultural decoration has been in the direction of architectural enrichments very seldom practical from the plant grower's point of view, and either florid in design, or purely utilitarian.

As in other branches of applied art, Messrs. Liberty & Co., London, Eng. have gone into untrodden paths, and in this instance, assisted and advised by Mrs. G. F. Watts, have shown in these illustrations of their new Celtic garden pottery, what good results can be achieved with good form and simple design. Dame nature is so beautiful and so full of charm that it is only the simple and right things that can assist her. The body of this garden pottery is a porous red clay, so that, unlike the Portland cement vases of our ancestors, these pots are drained and ventilated, naturally aiding the healthy growth of plants. It is also claimed for this pottery that it will stand sudden changes of temperature, that frost does not affect it. This is an important point

to consider in buying any pottery which will be exposed to changes of temperature. However it seems difficult to reconcile this claim of a frost proof pottery with the fact that the body of the ware is porous. There is only one kind of ware which will not be affected by changes of temperature, it is the vitrified clay, either porcelain or stoneware, which is not porous. The porcelains of the old Chinese, either their translucent porcelain or opaque stoneware, are to-day the same as they were when made, centuries ago, and will remain unaltered forever. In our damp climates any porous ware is bound to disintegrate with age. This is a point which should not be forgotten by purchasers of garden pottery, whatever the claims of manufacturers may be. Porosity has the great advantage of helping plant growth but can a porous ware be frost-proof? We doubt it.

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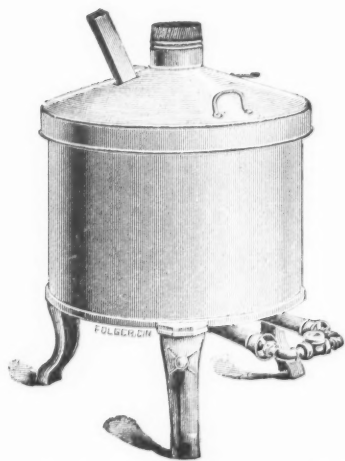
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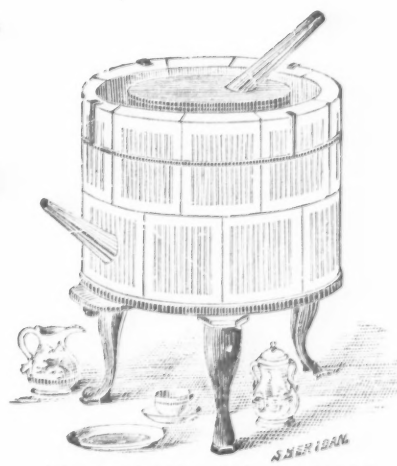
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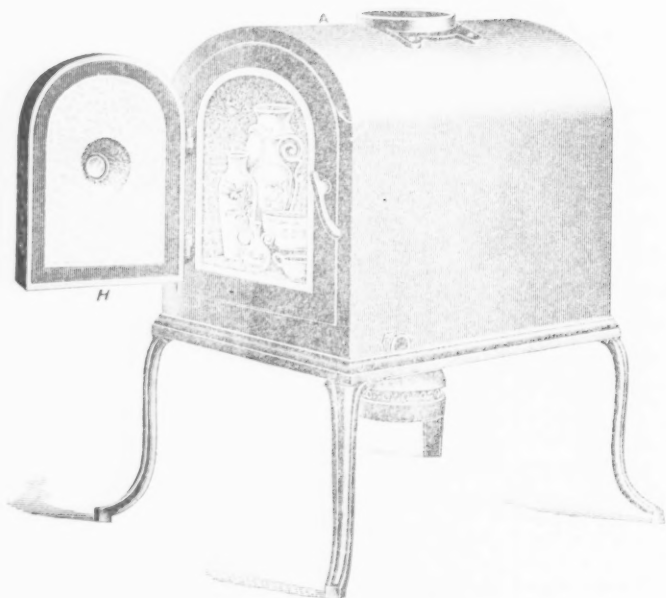
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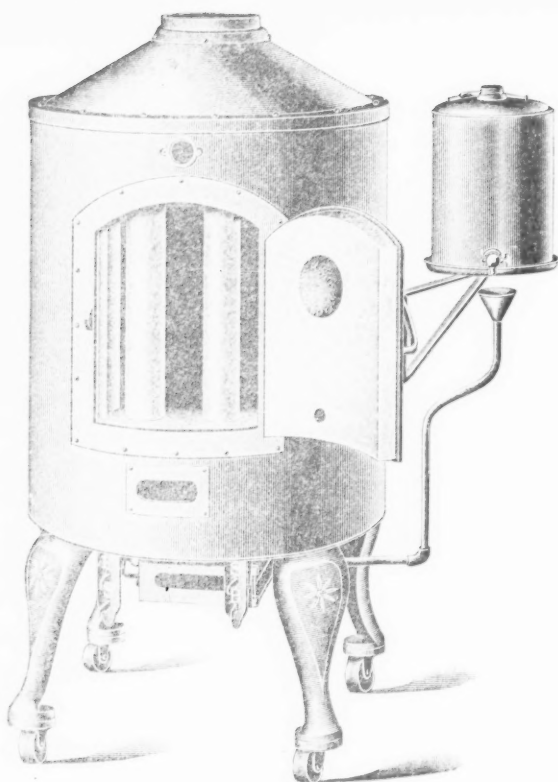
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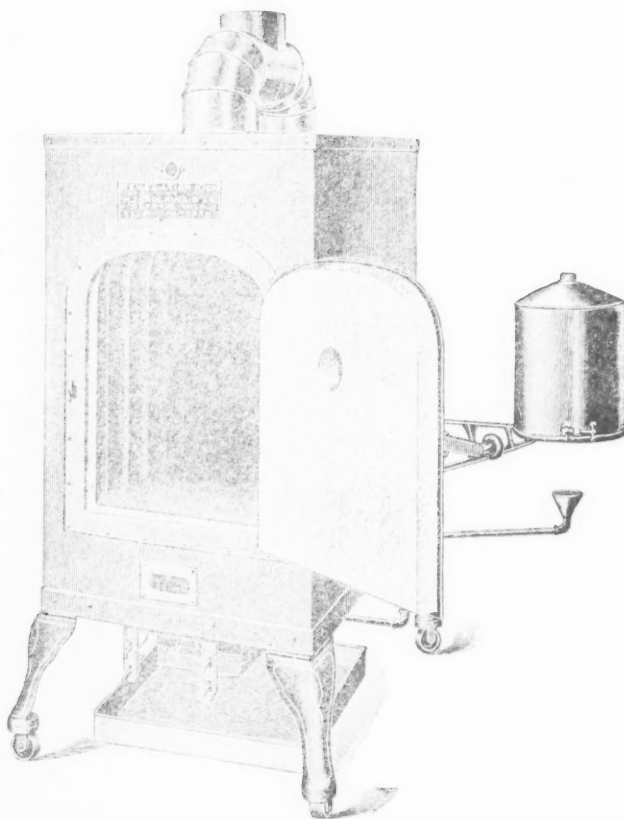
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which has largely taken the place of the No. 4. It has removable tubes in the door, which insure a perfectly even heat all around the oven. They may be used or not, at the will of the firer, but are an especially desirable feature.



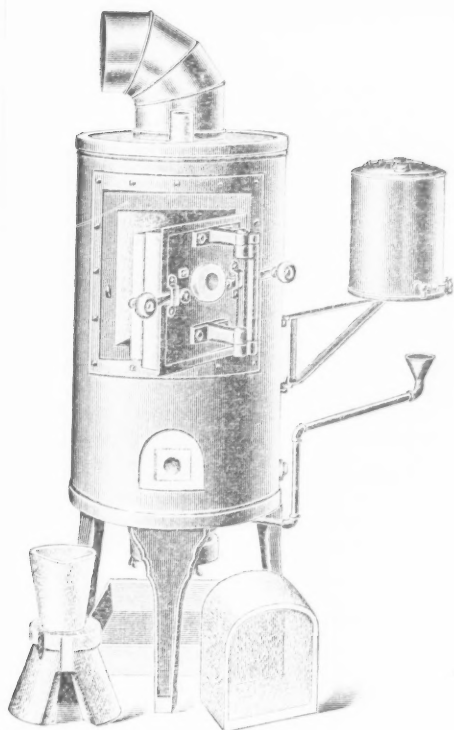
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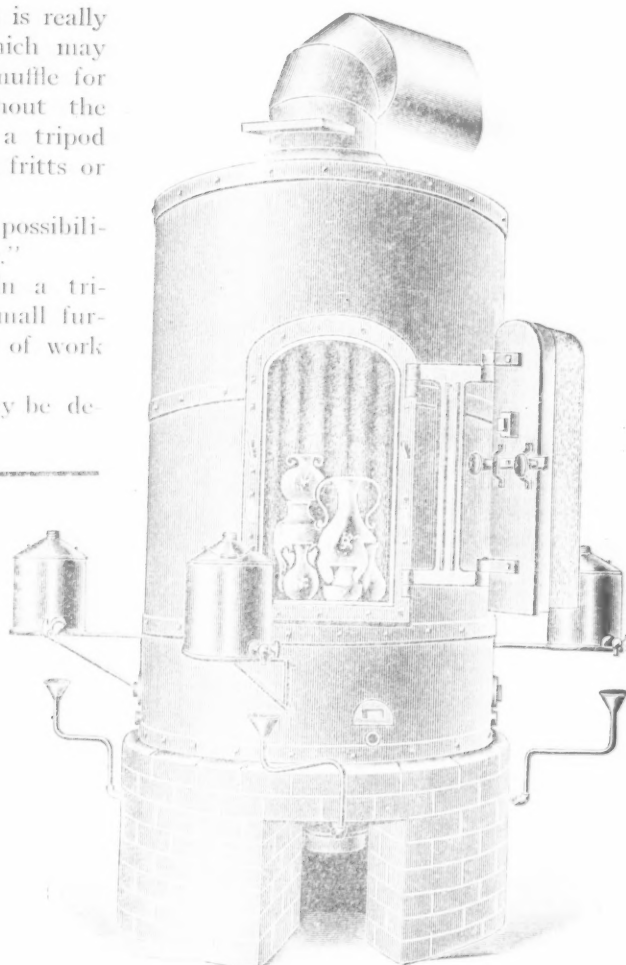
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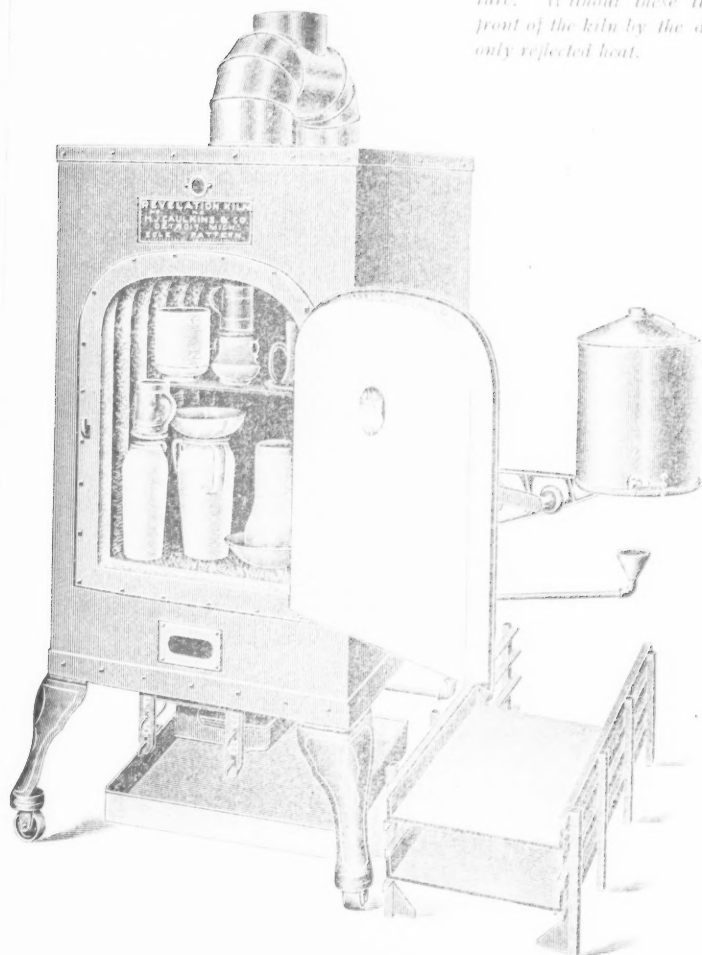
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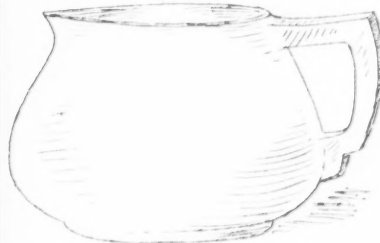
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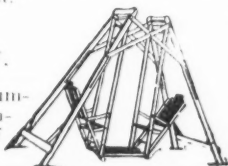
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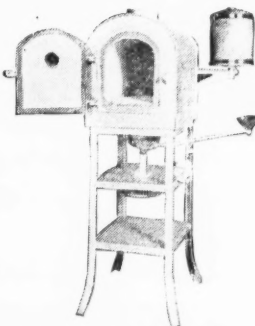
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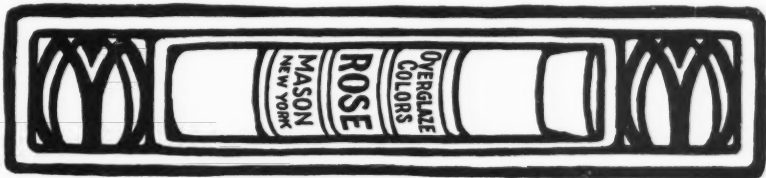
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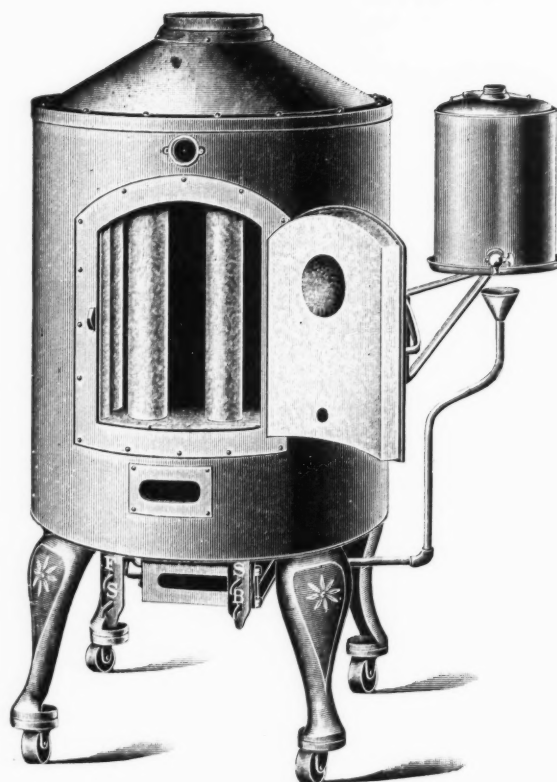
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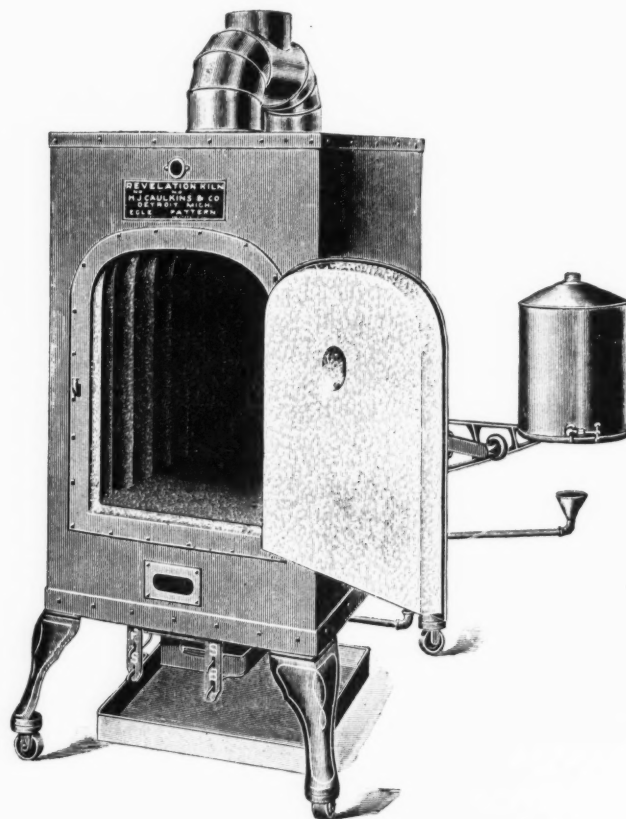
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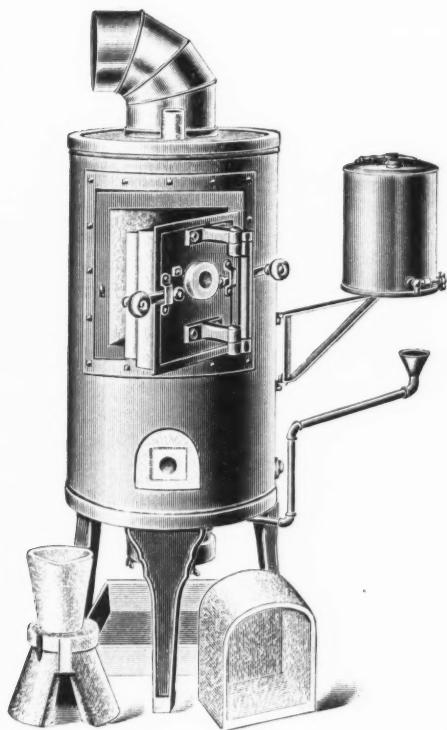
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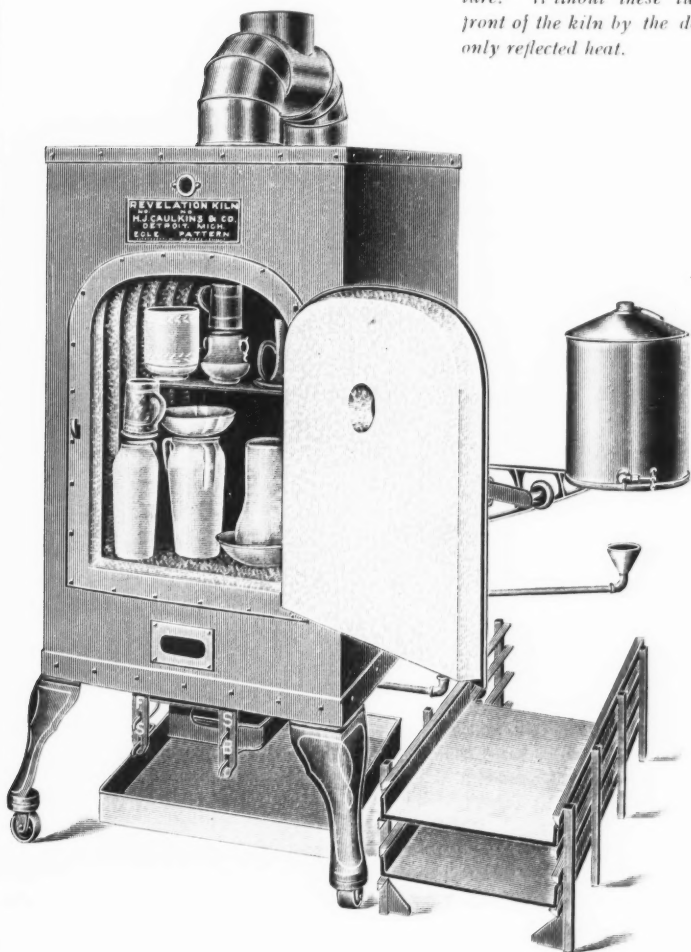
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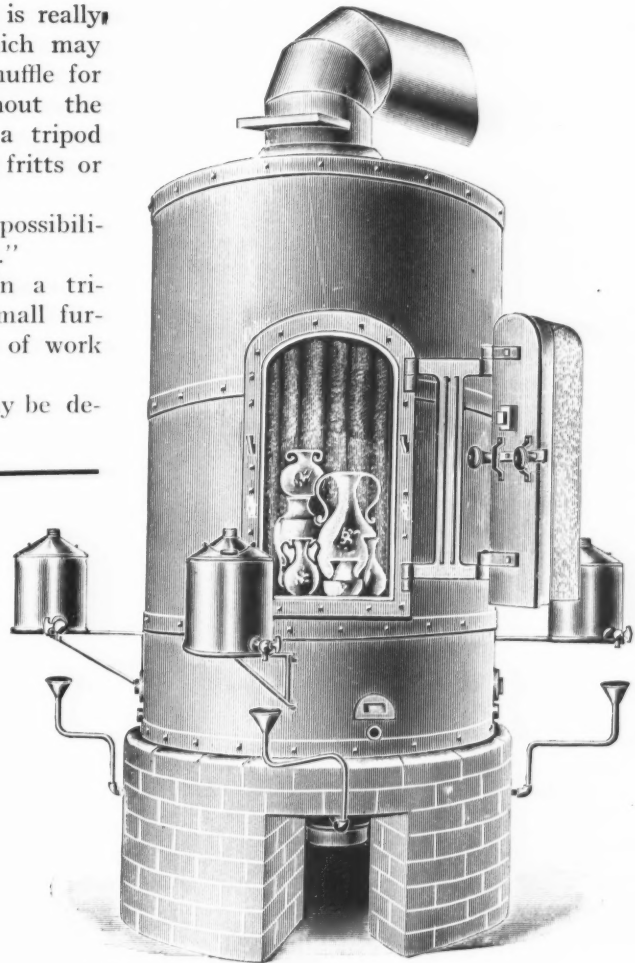
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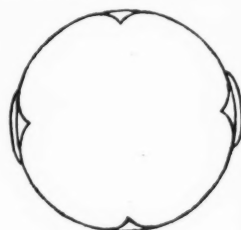
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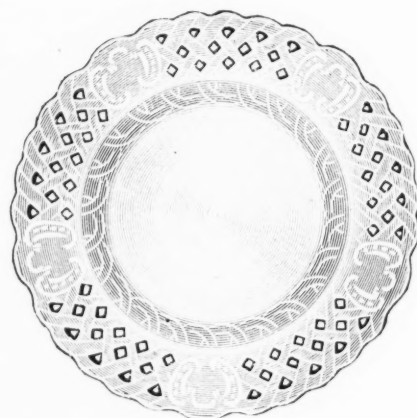
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